THE BRITISH MUSEUM QUARTERLY

VOL. XI. NO. 1

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1936

THE BRITISH MUSEUM QUARTERLY

FOUR PARTS ARE PUBLISHED ANNUALLY, each dealing with the principal acquisitions of the previous quarter. The descriptions are intended to be not too technical for the layman, and to give the expert part at least of what he needs to know. Notice is also given of the temporary exhibitions periodically installed in the galleries, the results of excavations, and additions to the publications of the Museum.

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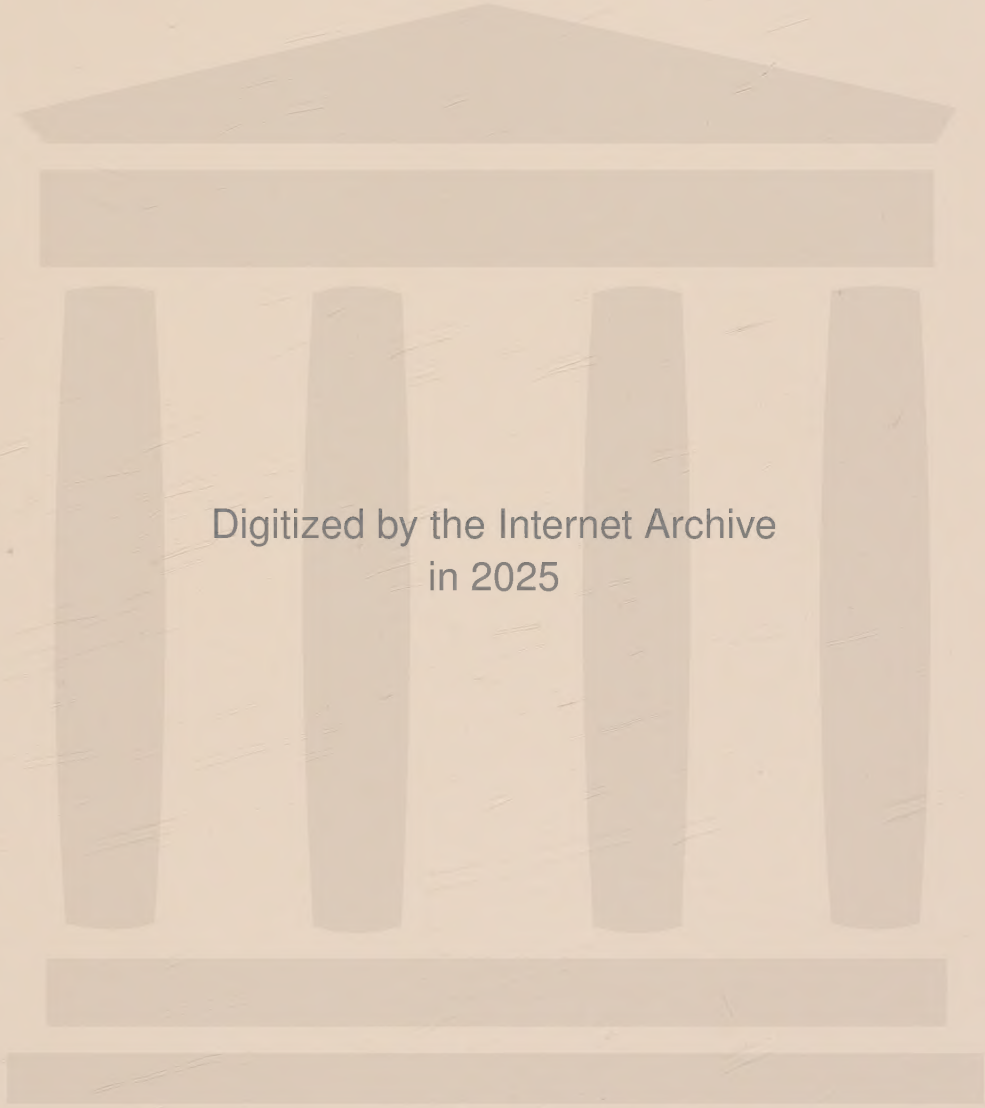

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I. THE CLARE RELIQUARY

THE BRITISH MUSEUM QUARTERLY — VOL. XI. NO. 1

LONDON

PUBLISHED BY THE TRUSTEES

1936

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1. THE CLARE RELIQUARY.

ACQUIRED as Treasure Trove and now transferred by His Majesty the King to the British Museum, the Clare reliquary (Pl. I, Frontispiece) has remained intact and has been much appreciated in recent times. This pectoral cross of gold was found in 1866 during the construction of the railway station on the site of Clare Castle, Suffolk. The Royal Archaeological Institute had it on exhibition in 1867 (*Arch. Journ.*, xxv, 60); and it appeared later at the Victoria and Albert Museum (Exhibition of English Art, 1930, *Cat.* no. 833) and at the exhibition of British Art, Burlington House, 1934 (*Cat.* no. 1496). The cross measures nearly $1\frac{1}{2}$ in. in length, and is suspended from a chain with cabled links. On the front is a cruciform panel of the Crucifixion, reserved on a ground showing traces of red enamel, with the inscription INRI in black-letter on a scroll above. Outside the panel on each arm of the cross is a letter of the same inscription among delicately pounced scroll-patterns. In each angle is a pearl transfixed by a gold wire. The back is entirely covered with foliate scrolls in the same technique, and a central cavity contains a piece of wood and a granite fragment, perhaps relics of the True Cross and the Rock of Calvary.

The cross is of English origin, and may be assigned to the early years of the fifteenth century. It has clear affinities with the large class of finger-rings usually described as iconographic, with sacred figures similarly engraved on the bezel; and among other objects may be compared a gold pendant in the Norwich Castle Museum, exhibited in 1930 at the Victoria and Albert Museum (*Cat.*, as above, no. 832). A. B. TONNOCHY.

2. THE RILLATON GOLD CUP.

OF the famous find on Rillaton Moor only the gold cup (Pl. II *a*) and about half the dagger (Pl. II *b*) survive as movable furniture: these have been deposited on permanent loan by His Majesty the King, and are thus rendered accessible to archaeologists, who have long regarded them as lost. The site of the barrow is between the Hurlers and the Cheesewring, west of Linkinhorne, which is about 5 miles NW. of Callington in East Cornwall. According

to a letter from Mr W. T. P. Shortt, of Exeter, quoted in Daniel Wilson's *Archaeology and Prehistoric Annals of Scotland*, 1851, pp. 272–3, it was opened in 1837 by miners who regarded it as an appropriate site for an engine-house. 'Within the cairn was a large cromlech, and underneath this lay a flat stone measuring 9 feet long by about 4 feet broad, which covered the sepulchral deposit. In this chamber a thin slab, placed in a shelving direction against one of the sides, protected its valuable contents from injury. The remains of a skeleton lay extended on the floor of the cist, and about the position of the breast stood an earthen vessel within which was placed the gold cup. This vessel fell to pieces, but its fragments had the normal incised decoration of early British pottery.' The spear-head said to have been found is really part of the blade of a Bronze Age dagger, pounced in the space between the ribs following the outline; and it resembles several illustrated by Thurnam in *Archaeologia*, xliii, e.g. fig. 157 on p. 453.

The *Cornish Times* of 4 October 1935 contains an eye-witness's account of the excavation, with some interesting details. Near the eastern face of the barrow a flat granite boulder, 9 feet by 6 feet, supported at its northern end a small, triangular, flat stone. The larger stone rested on eight uprights, 3 feet to 4 feet high, and proved to be the cover of a cist, 3 feet high. The floor-stone measured 7 feet by 3 feet, and against the centre upright on the west a small slab had been placed diagonally. With the skeleton on the floor were some small pieces of bronze, a small bronze spear or arrow-head, a short bronze sword (dagger), a burial urn of coarse brick-like pottery, a gold goblet, bits of ivory and greenish glass or pottery, which may well have been beads of faience. Such beads could hardly be earlier than 1400 B.C. in Britain, and the dagger would agree in date. The gold cup is clearly copied from a handled beaker of late type, with horizontal corrugations all over the surface and a broad handle with groups of four ribs following the outline, as on the dagger. The metal has now been pressed into its original shape, but a few cracks remain, and the handle has been refixed with some added rivets. A fairly close parallel in amber was found in a well-furnished tomb at Hove, Sussex (*Arch. Journ.*, xiii, 183; xv, 91

with illustration); and another of shale accompanied cremated remains in a barrow on Broad Down near Honiton (Evans, *Stone Implements*, 2nd edn., 446, fig. 365). R. A. SMITH.

3. THE NEEDWOOD FOREST TORC.

THE fine gold torc (Pl. II *c*) deposited on permanent loan by H.M. the King has been in the Royal possession as Treasure Trove since its discovery in 1848 on the property of the Duchy of Lancaster in Needwood Forest, south-east Staffordshire. It was published shortly afterwards, with an engraving, by Sir Henry Ellis (*Archaeologia*, xxxiii, 175), and noticed again by Mr E. T. Leeds (*Antiq. Journ.*, xiii, 467; Pl. LXXXI, 2), who confirms its ascription to the British Iron Age by comparison with two similar though smaller torcs found at Ulceby in Lindsey, Lincs., associated with two bronze bridle-bits of this period. The Museum possesses two miniature specimens of the type (probably bracelets) with multiple strands and loop terminals, from Cross, near Axbridge, Somerset (Greenwell Collection), and from Clench Common near Marlborough (on loan from the Wiltshire Archaeological Society).

The weight of the torc is 5,590 grains (11 oz. 12 dwt. 22 grains, or 363 grammes). The twisted strands were wound round each other in pairs, and the ends inserted into moulds, in which they were fused, together with additional molten gold, into loop terminals; the two wreaths were then twined round each other, and the terminals brought side by side to be finally fused, by recasting together in that position, into a single pair. The ornament consists of circular punch-marks in rows flanked by grooves, and of opposed pairs of sinuous zigzag lines chased in low relief. The marginal rows of small knobs have evidently been modelled in the mould, and finished by tooling.

The ornament gives some further help with the dating: the simple punched dot-and-line pattern belongs to the middle phase of the British Iron Age, looking back to the Hallstatt immigrants of the fifth century B.C., but surviving to make contact with the Continental La Tène style, represented for example by the bridle-bits of the Ulceby find. A Continental element is more clearly seen in the

chased zigzag: this sinuous motive has been shown by Dr C. F. A. Schaeffer to originate in the conventional serpent common on the cast torcs of the Hallstatt period in Alsace (certainly talismanic), and to reappear in Northern France in La Tène times (*Les Tertres funéraires préhistoriques dans la forêt de Haguenau*, ii, 222 ff.). The schematic form it assumed there occurs in Britain on the well-known Witham shield (*Early Iron Age Guide*, 104–5, figs. 114–15), a product of the same school as the Ulceby bits, usually placed in the second century B.C. On stylistic grounds, therefore, the Needwood torc might be assigned to 150–100 B.C.

Twisted torcs with loop-terminals are unknown in the Hallstatt and La Tène cultures of the Continent, and owe more to Bronze Age traditions in the Atlantic coast-lands. Simple loops appear on the twisted-wire torcs of the Iberian Iron Age (e.g. in the Cordova silver treasure: *Quarterly*, VII, 84, Pl. XXXIV), the local equivalents of our British type; their replacement of the earlier disk-terminals was doubtless due to the influence of non-metallic parallel forms, in which they would be a natural invention. The studded loops of the Needwood torc suggest, even more strongly than its twisted stem, an origin in leatherwork; and if loop-ended necklets of twisted thongs, doubtless coloured, were worn by the Ancient Britons, we have here a rendering of such a type in precious metal to adorn a personage of noble rank. C. F. C. Hawkes.

4. ST CUTHBERT'S STOLE.

BY the courtesy of the Dean and Chapter of Durham the stole found in the tomb of St Cuthbert in 1827 was exhibited for a month after being chemically treated in the Laboratory, and remounted by Mrs Antrobus. Both it and the maniple bear inscriptions (Pl. III *a–f*) stating that they were made by order of Queen Aelflaed of Wessex (who died before 916) for Frithestan Bishop of Winchester (who was enthroned in 909). They were probably offered in honour of the saint, who died in 687, by King Aethelstan in 934 when the tomb was at Chester-le-Street, but the jewelled cross seems to have belonged to the saint. The silk ground has perished and another has been substituted; but the embroidery has

a

b

c

II. *a*, *b*, THE RILLATON CUP AND DAGGER (2 : 3)
c, THE NEEDWOOD FOREST TORC (2 : 3)

III. DETAILS OF ST CUTHBERT'S STOLE

been preserved to a large extent by the stiffness of the gold thread. The borders were produced by tablet-weaving, of red silk and gold thread in a series of seven repeating patterns. The vestments are ornamented with figures of saints and prophets, busts of apostles, and Christian symbols; and four are selected for illustration on Pl. III, *a–c*, *e*—Joel, Daniel, Amos, and St James. The fluttering acanthus patterns in the field are in the English style, as opposed to the rigid frame-work of Carolingian work seen in illuminated manuscripts; and they appear as outgrowths on borders of the Winchester school of decoration late in the tenth century. The needlework that has now been rescued from destruction can be dated within ten or fifteen years of the death of Alfred the Great, and thus helps to fill the gap between the ninth-century Midland style of the Book of Cerne or the Lechmere stone-carving and the miniatures of Winchester and Canterbury. Hitherto the interval has been represented by small and sporadic antiquities not easily classified and hardly analogous, so that the Dean and Chapter have merited the gratitude of all students of the period, especially amateurs of Anglo-Saxon art. Both stole and maniple have been described by Professor Baldwin Brown and Mrs Archibald Christie in the *Burlington Magazine*, xxiii (1913), pp. 3, 67. R. A. Smith.

5. DRAWINGS MADE IN ITALY BY FRAGONARD.

THE collection of French drawings in the Department of Prints and Drawings has recently been greatly enriched by a gift from Mrs Spencer Whatley of a most interesting and attractive series of seventy-one drawings by Jean Honoré Fragonard (1732–1806). These drawings were formerly in the collection of Sir Samuel Rush Meyrick (1783–1848), the well-known antiquary, in whose family they have been handed down. So far as is known they have never hitherto been published and have remained inaccessible to students of Fragonard.

From 1756 to 1761 Fragonard was a student at the Académie de France at Rome. In 1759 the Abbé de St Non came to Rome and established a close friendship with Hubert Robert and Fragonard, both of whom he employed to work for him. He took Robert to

Herculaneum in 1760, and invited both to stay with him at the Villa d'Este in Tivoli later in the year. In the spring of 1761, when Fragonard finished his period as a *pensionnaire*, St Non '*toujours porté à rendre service à ce pensionnaire*', as Natoire, then director of the Académie de France, described him, sent Fragonard to Naples. On 15 April Natoire wrote to Marigny, Directeur-général des Bâtiments du Roi, '*M. l'Abbé de Saint-Non vient de partir pour s'en retourner en France et mène avec luy le S^r Flagonard*' (sic). The series of drawings which the Museum has acquired include ten views of places, ranging from Ronciglione to Genoa and St Remy, twelve sheets of studies after antique and Renaissance sculpture, made for the most part in Florence, and forty-nine sheets of copies after pictures made at Florence, Siena, and Genoa. Five of the drawings are dated, the first, inscribed *14 avril 1761*, is a view of Ronciglione (see Pl. V *a*), three bearing later dates in April were made in Florence, one in May at Pisa, and the latest date is *7.7.1761*, on a drawing made near Genoa. All the drawings are inscribed with the name of the place, those after pictures with the name of the artist copied, and the few dates added in the handwriting of St Non. It is evident that the whole series, all the drawings in which are in black chalk on sheets about 20 × 30 cm., comes from sketch-books filled by Fragonard on his journey back to France from Naples made with St Non in 1761.

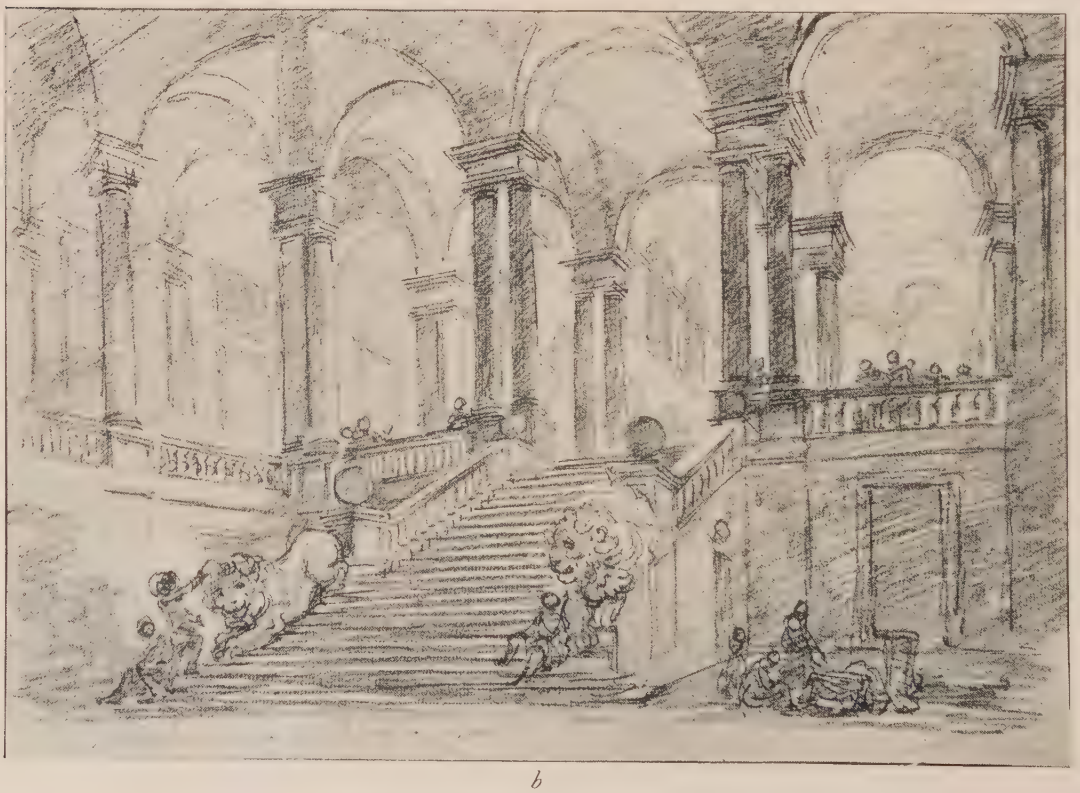
From their subjects and their close similarity to other drawings subsequently etched or aquatinted by St Non after Robert and Fragonard for his publications, especially *Fragments choisis dans les peintures et les tableaux . . . de l'Italie . . .*, 1771–4, and *Receuil de Griffonis . . .*, 1790, it would seem that these drawings were intended for publication in the same or a similar series. None, however, was published, and only one aquatinted—that called Amor and Psyche in the Palazzo Marcello Durazzo, Genoa; a picture traditionally but somewhat unaccountably attributed to Caravaggio (see Pl. IV *a*). The published *Suites* of aquatints in the *Fragments choisis* reproduce copies of pictures at Naples, Rome, Bologna, and Venice; and these places have hitherto been thought to be the only considerable halts on the journey. But the Museum series shows that Ronciglione,

a

b

IV. DRAWINGS MADE IN ITALY BY FRAGONARD

a



b

V. DRAWINGS MADE IN ITALY BY FRAGONARD

Caprarola, Siena, Florence, Pisa, and Genoa and St Remy were visited, and that at Florence and Genoa at least a long stay was made. We see how much more nearly than has been supposed from the published material the travellers fulfilled their purpose as described by Natoire: '*Cet amateur* (St Non) *va faire différentes pauses par tout les endroits où il trouvera de belles choses à voir. Ce jeune artiste qui a fait des progrèst à Rome, profitera avec plaisir de cet avantage et fera encore des études partout où il s'arrêteront.*'

Beyond the additional documentary evidence for the Fragonard-St Non journey which these drawings supply, they add to our knowledge of the history of the paintings copied and provide additional material for the study of French taste of the period. The wealth of some of the private collections of Genoa is shown, and among the drawings made there are several after pictures still in private possession in that city of which no photographs are available. These copies are complete enough to be informative; not like those in the Italian sketch-books of Van Dyck or Reynolds, mere rapid notes of compositions. The tradition of careful copying had always been fostered at the Académie de France, whose *pensionnaires* were expected to pay for their privileges by providing Italian material for the guidance of less fortunate artists working at home in France. The extensive series of drawings made by Bouchardon after Italian sculpture and paintings, now in the Louvre, is a good example of the activity encouraged. Apart from his education at the Académie, the practical demand of drawings adequate as bases for St Non's aquatint reproductions were sufficient to encourage Fragonard to a fair degree of completeness. His copies were not, however, slavish in detail. Long-faced, sleek-haired goddesses of Pietro da Cortona are represented with the round and cherubic physiognomy characteristic of Fragonard, and he occasionally chooses to represent part only of a picture, or to leave out groups in the original composition, and alter others.

The artists copied by Fragonard are for the most part men praised by Cochin, leader of French taste of the period, in his *Voyage d'Italie*, 1758, or by the anonymous author of *Description des*

Beautés de Génes, 1768. The later renaissance and baroque painters alone interested the French connoisseur of the period, and Fragonard copied, among others, Rubens (see Pl. IV *b*, after The Horrors of War, in the Pitti), Castiglione, Pietro da Cortona, Strozzi, Giordano, and Livio Meus. The influence of Rubens and Castiglione on his own later work has often been shown, but it is interesting that some of the most vigorous and successful copies of this series are after the now almost forgotten Livio Meus.

The copies of sculpture are perhaps the least exciting of the drawings, especially those after late Egyptian and antique statues in the Uffizi. Better are the studies of the two statues by Puget, the 'French Michelangelo', in S. Maria di Carignano at Genoa; the same two which Bouchardon had copied some thirty years before. The massive quality of Michelangelo's Medici Chapel sculptures seem rather to have overwhelmed the artist, and he is happier with the movement of a Giovanni da Bologna or the charm of a fountain in the Boboli gardens.

Of all the drawings the most original and delightful are the views of places and buildings, more varied in kind than the famous drawings made at the Villa d'Este a year before. In these he approaches very closely the style of drawings by Robert at the same date (see Pl. V *b*, The Palazzo Balbi, now the University, Genoa). The technique of the two is practically indistinguishable, and there is no doubt that Fragonard was profoundly influenced by the then famous Robert in his approach to this genre.

There are many drawings in other collections made by Fragonard on the same journey in 1761, when he must have worked with unremitting industry. A hundred and twenty are (1934) in the Darmstadt Museum, ninety in a private collection in Paris (but these include a number of counterproofs), nine have appeared in recent sales and exhibitions, two are at Lyons, and one at Harvard. According to Portalis's list (*La Vie et l'œuvre de Fragonard*) there were, in 1889, over two hundred similar drawings in French private collections, but it is very probable that some at least of these are identical with those mentioned above. Be that as it may the 1761 journey was evidently a period of most prolific activity for Frago-

nard, activity which is a striking testimony to the encouraging patronage of St Non.

The drawings are vigorous and effective, and show the artist as great a master of black chalk as of red, in which medium he is better known and which he seems to have favoured for a longer period. These black chalk studies are much more detailed than his later drawings in pen and wash or chalk and wash, but are direct and masterly, especially in the rendering of sympathetic subjects, which have softness and rhythm and create an atmosphere of their own. The Museum is fortunate in acquiring so large a representation of the youthful work of the greatest French artist at one of the most fertile periods of French art. ELIZABETH SENIOR.

6. DRAWINGS BY JOHN 'WARWICK' SMITH FROM THE WARWICK COLLECTION.

THE sale of drawings from Warwick Castle, which took place last June, was necessarily only the 'tail-end' of what must have been one of the richest of the older English collections. Even so, a few really important things still made their appearance in it, while amongst the smaller fry there was much of more than passing interest. Among the latter should be mentioned four lots each containing a large number of water-colours by John 'Warwick' Smith (1749–1831), who owed his *soubriquet* to his patronage by George Greville, 2nd Earl of Warwick of a new creation dating from 1759. The Museum was fortunate enough to acquire one of these lots, which consisted of forty-six drawings mounted in a large folio-size album, the leaves of which bear the watermark date of 1794, while inside the front cover appears the anonymous bookplate of a member of the Concannon family (Franks Coll., No. 6600).[1] The drawings may be divided into two main groups, one of twenty-two views in Rome (Pl. VI *a*), the other of twenty-two views in the neighbourhood of Tenby and Caldy Island. Of the two remaining drawings, one represents a rocky coast with waves beating against it, and may

[1] One must not attach too much importance to the presence of this bookplate in the album, as probably the drawings were mounted in it, at a later date, by a member of the Warwick family, who may have acquired the album from a different source from the drawings. These have now been removed from the album and mounted separately.

also belong to the latter series, though it is considerably larger in size than the Tenby views and coloured with a different palette; the other is a large view of Lausanne.

Of especial interest to the Museum are the Roman views, which appear to have been made during Smith's five-year stay in Italy from 1776 to 1781, while under the patronage of the Earl of Warwick, who had taken him out there. One is conscious of their freshness, due no doubt to their having been drawn direct from nature, unlike much of his work which appears to have been worked up afterwards from sketches 'taken on the spot'. In fact, some of them are so unlike Smith's usual work that one might question their actually being by him, were it not for the fact that most of them are fully signed on the back under the mount, *J. Smith*, together with the title of the subject and a serial number, which can be seen clearly when they are held up to a strong light.[1] Smith's older contemporary, Francis Towne, also went to Rome, arriving in 1780. The two artists met there, no doubt in company with other English artists, like Towne's friend William Pars, and returned homeward together via Switzerland in the autumn of 1781.[2]

Unfortunately not one of the present group of Smith's drawings is dated. It would be fairly safe, however, to assign them to the years 1780–1, when Towne and Smith were working in Rome at the same time; and it is interesting to compare them with the big series of Roman views by the former artist, belonging to those dates, which was bequeathed by him to the Print Room in 1816. One is struck immediately by the similarity not only of the actual subject-matter but also of the approach to it, notably in the portrayal of the hot Italian sun striking on stone-work, and the sharp contrasts of light and shade. Towne's interpretations, however, appear more formal and decorative than Smith's, whose work here, at all events, is in a

[1] This was done at the suggestion of Mr A. P. Oppé, in whose collection there is a view by Smith of the Sybil's Temple at Tivoli, evidently done at the same time as the present drawings and signed in a similar fashion. Mr Oppé hopes at some future date to publish a study of 'Warwick' Smith and his contemporaries in Rome.

[2] For these biographical details I am indebted to Mr B. S. Long's 'John "Warwick" Smith', published as *Walker's Quarterly*, No. 24, 1926–7, and to Mr Oppé's 'Francis Towne', published by the Walpole Society, vol. viii, 1919–20.

far more gentle and naturalistic vein. Quite a fair number of Smith's drawings are taken from almost the same point of view as Towne's, e.g. The Baths of Titus (L.B. II, 5), The Arch of Septimus Severus (L.B. III, 10), The Temple of Concord (L.B. II, 16), and details of the Colosseum (L.B. I, 10 and 20). It is just possible that they may have been seated near by each other, when they took some of these views, though, in the first instance quoted, Smith tells us that his 'Baths of Titus' was drawn in the evening, and Towne that his was made from '10 till 1 o'clock'. Certainly this series of drawings would seem to confirm Mr Long's statement that 'Towne, according to Farington, was influenced by Smith's work, and Smith may have learnt something from Towne'. The Lausanne drawing, mentioned above, may also have been made about the same time, on the way home in 1781, and can thus be placed with this group.

The Tenby and Caldy Island views are perhaps less interesting and more conventional than the Roman drawings, although they show quite a good sense of atmosphere in portraying the rather grey and stormy Welsh coast scenes. Most of them are fully signed and dated *J. Smith 1787*, so that they belong, no doubt, to a tour of Wales which, according to Mr Long, was made by Smith in that year. Taken as a whole the two groups of drawings add not a little interest to what we know already of Smith's work, while their acquisition by the Print Room is an important one, seeing that the artist has been up till now rather poorly represented there.

EDWARD CROFT MURRAY.

7. SAMUEL LAURENCE'S PORTRAIT OF GEORGE ELIOT.

A NOTEWORTHY addition to the group of portraits of literary celebrities in the Print Room is a study of George Eliot by Samuel Laurence[1] (b. 1812; d. 1884), reproduced in Pl. VI *b*. It represents her head alone, seen in full face, and is carried out in black

[1] There appears to be some doubt as to the correct spelling of the artist's name. Up to 1847 it is given in the Academy Catalogues as 'Lawrence', but after that date both 'Lawrence' and 'Laurence' are found. The *Dictionary of National Biography* and Thieme-Becker both favour the spelling with a 'u', a practice also followed by Mr Binyon in his *Catalogue of English Drawings in the British Museum*, vol. iii.

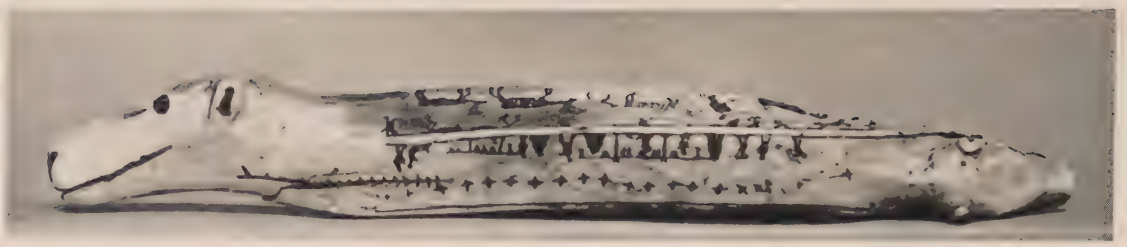
chalk on a sheet of grey paper measuring $19\frac{3}{4} \times 14\frac{7}{8}$ inches, inscribed at the foot *First Study for the portrait of George Eliot by Samuel Lawrence. 1860.* Were it not for this inscription, which suggests that other studies were made for this portrait, one might be tempted to identify the present drawing with the actual one exhibited at the Royal Academy by Laurence in 1882, No. 1247, which is described in the catalogue as 'a drawing made in 1860'. The Laurence portrait is also mentioned in the *Dictionary of National Biography*, Vol. XIII, p. 221, and Vol. XXII, p. 208, but the most detailed account of its history and making is given in *The Century Magazine*, published in New York, Vol. XXIII, November 1881, in which appears, on p. 47, an unsigned article on 'The Portrait of George Eliot'.[1] The writer opens with a reference to Sir Frederick Burton's well-known study of her, now in the National Portrait Gallery, reproduced as a frontispiece to the Magazine, and he remarks, with some degree of truth, that 'it is the only one by which it is likely that she will be known to posterity'. Next he mentions François D'Albert Durade's oil sketch, a replica of which is also in the National Portrait Gallery. Then comes the early history of the Laurence portrait, which would seem to be worth while quoting here *in extenso*. 'In 1859, as the distinguished portrait-painter, Mr Samuel Laurence, was returning from America, he happened to meet with "Adam Bede", then just published. He was so delighted with the book that he was determined to know the author, and it was revealed to him that to do so he had but to renew his old acquaintance with Mr George Henry Lewes, whom he had met years before at Leigh Hunt's. He made George Eliot's acquaintance, and was charmed with her, and before long he asked leave to make a study of her head. She assented without any affectation and, *in the early months of 1861, Mr Lewes commissioned the painter to make a drawing of her.* She gave him repeated sittings in his studio at 6 Wells Street, London, and Mr Laurence looks back with great pleasure on the long conversations that those occasions gave him with his vivacious sitter. The drawing was taken front face, with the hair uncovered, worn in the fashion then preva-

[1] I am indebted to Mr C. K. Adams of the National Portrait Gallery for referring me to this article.

a

b

VI. *a*, DRAWING OF ROME BY JOHN 'WARWICK' SMITH
b, SAMUEL LAURENCE'S PORTRAIT OF GEORGE ELIOT



a

b

c

d

VII. IVORY ARROW-STRAIGHTENER FROM ALASKA

lent, and it was made in chalks. While it was proceeding, Mr Laurence asked her if he might exhibit it, when finished, at the Royal Academy, and she at once consented. But when the time for sending in drew near, the artist received a letter from Mr. Lewes absolutely withholding this consent, and a certain strain, of which this was the first symptom, began to embarrass the relations of the two gentlemen, until Mr Lewes finally refused to take the drawing at all. But before the summer was out, Mr. Langford, the reader of Messrs Blackwood of Edinburgh, who published George Eliot's works, called on Mr Laurence, and asked if he would consent to make a copy of the drawing for the firm. The artist replied that he should be happy to sell them the original, and accordingly it passed from his Studio, in June, 1861, into the back parlor of Mr. Blackwood's shop, where it now hangs. Like that of Mr Durade, Mr Laurence's portrait of George Eliot is not to be in any way reproduced.' The reference, in the above extract, to the portrait having been commissioned in 1861 would seem to contradict, in part, the inscription on the British Museum drawing and the statement in the Royal Academy Catalogue. This could be accounted for, however, by the fact that Laurence might have made some preliminary studies of his subject in the preceding year, before actually receiving the commission from Mr Lewes. Messrs Blackwood inform me that the drawing is no longer in their possession, and that they have no record of its subsequent history, so that it has been impossible to determine exactly its connexions with the one exhibited at the R.A. in 1882, and the study acquired by the Museum. EDWARD CROFT MURRAY.

8. AN IVORY ARROW-STRAIGHTENER FROM ALASKA.

THE Trustees of the Christy Fund have presented to the Museum an arrow-straightener of considerable interest (Pl. VII *a–d*). It is an object resembling a spanner with an oblique rhomboid hole at one end. The handle terminates in a bear's head the eyes of which are inlaid with wood, and beyond the hole at the other end are two smaller bears' heads. By a curious convergence of design these two heads, by their position and contour, suggest the pose assumed by the hind legs of a polar bear sunning itself on the ice.

On all four surfaces small figures have been scratched with a stone point, or, perhaps, an iron nail. They depict either individual animals, in this case seals and caribou, or else scenes from Eskimo life.

The back (*b*) shows large and small deer, two of which leave footprints, a most unusual feature in Eskimo art; and a hunting-scene along the right-hand edge. Here a man paddling a kayak and flourishing a lance is chasing five caribou, while behind him are the floating carcasses of three more. On one edge of the left-hand side (*d*) is a similar scene differing in so far as only four animals are being chased instead of five.

Both these scenes depict a method of hunting frequently adopted by the Eskimo in the autumn. Two rows of posts, or cairns, are set up converging towards a stream or lake where men are waiting in kayaks. Beaters drive the herd between these rows, and while there is no physical barrier to prevent caribou breaking away, they are frightened into the stream by the posts, and the men can easily spear them, handicapped as they are in a somewhat unfamiliar element and weighed down by water clinging to their fur.

The other figures on this side are a lone caribou, a row of dancing figures, and three conical skin tents such as are used in summer. The object at the extreme end is an Alaskan sledge.

On the other side (*a*) is a village scene showing summer tents, drying-frames, and human figures. The man at the extreme end is shooting at a flock of birds, probably ptarmigan, represented by a row of crosses.

The front, or lower, surface (*c*) is covered with figures which may be seal or walrus. There are two human figures: at the lower end is the figure of a crawling man, and at the other end a man attacking a seal.

It is almost certain that the individual figures are a tally, each seal depicted representing a seal caught by the owner of the arrow-straightener, and each caribou carved representing a caribou killed by him. Probably the scenes represent particular incidents in the owner's life which he regarded as worthy of record.

It is very difficult to date an object of this kind, but the style of the engraving is similar to that on a drill-bow in the Barrow

Collection, which probably dates from the beginning of the nineteenth century; the colour of the ivory would suggest a similar age.

A. DIGBY.

9. THE F. HOWARD PAGET COLLECTION OF PORCELAIN.

MR F. HOWARD PAGET, who was until recently the proprietor of the Old Crown Derby China Works, has most generously presented the Museum with a collection of nearly a hundred and fifty pieces of porcelain, mainly English, which contains many documentary examples of the highest importance. Derby biscuit porcelain is particularly fully represented. One group, known as the Russian Shepherd (Pl. VIII *a*), is unusually elaborate, being made in four parts, the girl and the old man forming one piece, the boy a second, the old man's guitar a third, and the stand a fourth: this group bears the Crown Derby mark and was modelled by J. J. Spengler, a Swiss artist, about 1790. Two particularly attractive figures are the shepherd and shepherdess (Pl. VIII *b*, *c*); the female figure was modelled by one Stephan shortly before he left the factory, which appears to have been about 1790; the male figure was made as a companion by the sculptor Coffee, who based it on the cast of a figure of Adonis, adding the drapery, the dog, and the other accessories. The period of slightly earlier date (1770–84), when the Derby and Chelsea factories were working under one management, is charmingly exemplified by the cabaret (Pl. IX *a*), which bears the rare mark of a crowned anchor; the spirit of this 'Derby-Chelsea' period is predominantly classical, of the type associated with the Louis XVI style. The collection includes a biscuit porcelain bust signed by Stephan and two enamelled figures of the unusual height of twenty-seven inches signed by Samuel Keys, not to mention plaques and vases painted by William Billingsley, Thomas Steele, George Hancock, Sampson Hancock and others. The collection of Derby porcelain is indeed representative and includes two of the old pattern-books and a copper plate used for transfer-printing. Chelsea, Bow, Worcester and Lowestoft are other factories of which choice examples figure in Mr Paget's valuable gift.

Biscuit group, height 13 inches. Biscuit figures, H. 12·7 inches, 11·5 inches. Cabaret: tray W. 12·3 inches, sugar-basin H. 4 inches, tea-pot H. 4·5 inches, cup H. 1·8 inches, saucer D. 4·9 inches.

WILLIAM KING.

10. A DELFT POTTERY MODEL OF A SLEDGE.

THE generous gift by Miss F. Laura Cannan of her remarkable collection of prints and porcelain illustrating the history of skating was noticed in Vol. VI of the *Quarterly*, nos. 80 and 83. Miss Cannan now presents an unusual piece of Delft pottery in the form of a model of a sledge (Pl. IX *b*), which is decorated with skating-scenes in enamel colours and gilding in imitation of Meissen porcelain of the 1730's and may be ascribed to the middle of the eighteenth century. The object was acquired by the donor from the sale of the collection of Frau Margarete Oppenheim, which was held at Munich in May of this year; it is no. 751 in the sale catalogue. Not only is the form exceptional, but Delft pieces decorated in the style of Meissen—a type associated with the Dextra family of potters —are by no means common, and this welcome gift of Miss Cannan's is the first of its species to reach the Museum. Height 5 inches.

WILLIAM KING.

11. THE DISCOVERY OF ABYSSINIA IN 1520.

THE Friends of the National Libraries have presented to the Museum a valuable early Portuguese book which has only recently come to light, and which is of particular interest at the present time. The title, literally translated, reads: *Letter of the News which came to the King our Lord of the discovery of the Preste John.*

Presbyter, Prester, or Preste John was the name given in Europe during the Middle Ages to the reputed priest-king of a powerful Christian State situated vaguely in the East beyond the Mohammedan barrier. Early in the fourteenth century this State became identified with Abyssinia, which had received Christianity in the fourth century, but had been isolated from Christian Europe by the spread of Mohammedanism in the seventh century. During the fifteenth century both Europe and Abyssinia endeavoured to

a

b

c

VIII. DERBY BISCUIT PORCELAIN FROM THE HOWARD PAGET COLLECTION

a

b

IX. *a*, DERBY-CHELSEA CABARET. *b*, DELFT MODEL OF A SLEDGE

re-establish contact, each hoping for the other's assistance against the Turks. It fell to the Portuguese to 'discover the Preste John' and establish political relationships with Abyssinia.

From about the middle of the fifteenth century Portugal was occasionally in touch with Abyssinia by way of the hostile lands of the Eastern Mediterranean—the only route then known. At the very end of the century the Portuguese discovered the sea-route to India round the Cape of Good Hope. The resulting Indian settlements provided them with bases for new discoveries in the East, and after a preliminary voyage of exploration in the Red Sea, in 1520 a Portuguese fleet reached the port of Massawa and the land of Prester John, for Abyssinia had not yet lost the coastal lands.

The fleet was under the command of Diogo Lopes de Sequeira, 'Governor of the parts of India', who had his Auditor with him. It was welcomed by the local Christian authorities, and the Auditor made an excursion to a monastery some twenty leagues inland, while the Governor remained with the fleet, awaiting the visit of Prester John's representative. On the latter's arrival, coinciding with the Auditor's return, an alliance was made between the Portuguese and the Abyssinians, and the Governor sent an embassy to Prester John before sailing back to India. The embassy remained in India some seven years, and one of its members, the priest Francisco Alvares, wrote an account of the country which was printed in 1540 and has passed as the first printed account of Abyssinia. It now loses its priority to the book which the Friends of the National Libraries have presented to the Museum.

The Governor and the Auditor sent letters home to Lisbon, giving an account of the fleet's voyage to Abyssinia, and describing what took place during their brief stay in that country. On these letters was based the *Carta das novas que vieram a el Rey nosso Senhor do descobrimento do preste Joham*, printed at the King's command by an anonymous Lisbon printer who can be identified as G. Galharde. The *Carta* must have been printed shortly after the arrival of the letters in Lisbon in 1521. It anticipates Alvares' account by nearly twenty years, though it is only concerned with the country in the immediate neighbourhood of Massawa.

The *Carta* deals at length with matters dismissed cursorily by Alvares in his first five brief chapters. It gives what the King thought fit should be generally known about the expedition which discovered Abyssinia: it is the official redaction of the reports from the commander and his principal officer, who between them explain the political and religious purpose of the expedition, and describe in detail their efforts to carry it out. Although from the geographical point of view the *Carta* is limited in scope, it fills a notable gap in the accounts of the first Portuguese contacts with Abyssinia, and it is the most important accession to the Museum's collection of Portuguese voyages made during this century.

H. Thomas.

12. 'THE RUTTER OF THE SEA.'

ONE of the earliest known books of sailing-directions for the French, English, and Spanish coasts is that of Pierre Garcie (in some editions Gracie), or Ferrande. Garcie came of a Spanish or Portuguese family which settled early in the fifteenth century at Saint-Gilles-sur-Vie, a small port on the coast of the Vendée. His book, written in 1483 and addressed to his godson, is entitled *Le grant routier et pilotage et enseignement pour ancrer tant es portz, haures que autres lieux de la mer, etc.* Its aim, in the words of the author, is to enable the reader 'apprendre l'art et science tres subtille et quasi diuine du noble mestier de la mer, et dicelle euiter et fuyr tous les dangers, perilz et marees pleines de impetuosite, courans et vndes bouillantes'. The sailing-directions are in some cases supplied with extremely crude cuts designed to convey the outline of a conspicuous landmark, headland, or island. Beachy Head, the Isle of Wight, Portland Bill, and Bolt Head are among those so illustrated. Besides the astronomical information deemed necessary for the navigator, the work contains the *Jugements ou rôles d'Oleron*, the code of private maritime law generally observed by French and English sailors in the Middle Ages, and other legal customs.

Garcie's book was first printed by Enguilbert de Marnef at Poitiers in 1520 and was sufficiently successful to go through a dozen

editions, the last being that of Rouen, 1643. In an abridged form it appeared anonymously in four English editions as *The Rutter of the Sea*, translated by Robert Copland.

The Department of Printed Books has acquired a copy of the Rouen quarto edition of 15 July 1531 printed for Jean Burges. Besides the cuts already mentioned, here presumably copied from those of the earlier Poitiers edition, the book contains on the title-page a cut showing a king and queen on a ship, and on the last leaf the device of Burges. The copy recently purchased is perfect and in good condition. L. A. SHEPPARD.

13. CANNING'S COPY OF 'THE ANTI-JACOBIN'.

MR JULIAN MOORE has presented to the Library a copy of the prospectus and the thirty-six original numbers of the *Anti-Jacobin*, with the names of the contributors of many of the articles added in George Canning's hand. This copy was formerly in the possession of William Fuller Maitland, and was presented by him to Lord Rosebery in 1888.

From 20 November 1797 until 9 July 1798 the *Anti-Jacobin* combined a spirited defence of Pitt's administration with a ruthless exposure of 'Jacobin' ideas. The Prime Minister himself wrote on finance in the paper, but it is now chiefly remembered for its verse satire, in which Canning, George Ellis, and Hookham Frere combined to ridicule Tom Paine and his followers, the Whig opposition, and everything that came out of France. The first serious attempt to identify the contributors was made by Edward Hawkins in *Notes and Queries* in 1861. Hawkins derived his information from Canning's own copy of *The Poetry of the Anti-Jacobin*, from Wright the publisher's copy, and from Upcott, the amanuensis in Wright's office. These attributions, supplemented by Frere's statements, have been generally accepted, although a writer in the *Edinburgh Review* in 1858 could trace none of the copies on which Hawkins relied. And it does not appear that they have since come to light. The copy now acquired by the Museum must therefore rank as the primary source for the identification of the authors of the best political satire between Pope and Byron. L. W. HANSON.

14. BOOKS FROM THE LIBRARY OF NARCISSUS LUTTRELL.

THROUGH the generosity of Miss Helen Farquhar the Department of Printed Books has acquired a copy of Pierce Tempest's *The Cryes of the City of London drawne after the Life*, a series of plates from drawings by Marcellus Laroon (1653–1702) depicting the itinerant dealers and odd characters of the London streets. The volume comes from the library of J. S. Pendarves, Esq., and was once the property of Narcissus Luttrell, the annalist and bibliographer, whose cypher is stamped upon the title-page. Below the cypher the date 1692 is added in manuscript, according to Luttrell's usual practice of dating the acquisition of his books. The series is known in two states; the earlier, in which the plates are without engraved numbers (as in this set), is said to date from 1688.

The Department has also received as a gift from the same donor a copy (also once Narcissus Luttrell's) of *A Proclamation for the Observation of certayne Statutes, etc., R. Iugge and Iohn Cawood, London*, [1566?], being a summary of laws passed during the first eight years of the reign of Queen Elizabeth on such matters as 'the monstruous abuse of apparell almost in all estates, but principally in the meaner sort', and 'the decay and disfurniture of all kynde of horses for service within the Realme'. It was issued as a handbook for the guidance of Justices of the Peace and includes (under a section 'For the preservation of grayne', Ann. VIII Elizabet. Regi. cap. xv) details of awards payable for the taking of the eggs or heads of 'noyfull foules', amongst which it is surprising to read 'i^{d} for every byrdes head called the Kyngesfysher'. The *Proclamation* differs from any edition in the British Museum and appears to be unrecorded.

W. A. MARSDEN.

15. EARLY JAMAICAN PRINTING.

THE Vernon Papers in the Department of Manuscripts have recently been rebound, and during the process it was noticed that the cover of one of the volumes consisted of sheets of newspaper stuck together, in place of boards. The sheets on being separated

were found to be two issues of *The Weekly Jamaica Courant*, three copies dated 30 July and twenty-five copies dated 5 August 1718. All the parts were more or less imperfect, being damaged by damp, but after treatment to strengthen the paper it was found possible, by skilful piecing, to reconstruct an almost perfect copy of both issues.

Previous to this discovery, the earliest Jamaica printing known to survive was a copy of *The Weekly Jamaica Courant*, no. 235, 12 September 1722, which came into the possession of the British Museum with the Burney collection of newspapers in 1818. The newly found copies, no. 10, 30 July 1718, and no. 11, 5 August 1718, are headed: 'The Weekly Jamaica Courant. With News Foreign and Domestick. Published by Authority.' The colophon reads: 'Jamaica: Printed by R. Baldwin in Kingston MDCCXVIII. [Price One Bit, or Three Half-Crowns a Quarter.]' They consist of two leaves, measuring $11\frac{1}{2} \times 6\frac{1}{2}$ inches.

How the newspapers came to be used for this volume we do not know, but a possible explanation is as follows. The Vernon Papers were presented to the Department of Manuscripts by T. S. Vernon Cocks, Esq., 14 July 1923. The volume which had this interesting cover (volume 42 of the collection) contains the 'Letter and Order Books, 13 March 1719–27 June 1720, of Edward Vernon, Commander in Chief of the West Indies'. Vernon, in the course of his duties, would often be in Jamaica, and possibly during one of his visits to Kingston had this volume bound by R. Baldwin, the printer. Baldwin may have been without binding-boards, and therefore used his out-of-date, surplus newspapers for the purpose.

But whatever the explanation, we may be sure that their survival is due to their removal from the Island, which has so often been ravaged by earthquake, fire, and storm. E. D. Burt.

16. A COBDEN-SANDERSON BOOKBINDING.

MR JULIAN MOORE, who has previously presented several modern English bookbindings to the Museum, has strengthened its already rich collection of Cobden-Sanderson bindings by presenting a copy of *Roadside Songs of Tuscany* bound in 1909 at the Doves Bindery in dark olive morocco, gold-tooled after a design by

Mr Cobden-Sanderson. The general design and some of the tooling composing it are of a type not represented in the specimens already in the Museum collection.

Roadside Songs of Tuscany was edited by John Ruskin and printed at Orpington in 1885. The copy presented by Mr Moore has bound at the end two sets of proof of the first four quires, with corrections and additions in Ruskin's hand. H. Thomas.

17. THE EVESHAM PSALTER.

THE purchase by the National Art-Collections Fund at Messrs Sotheby's on 19 March last of the Evesham Psalter for presentation to the Museum has brought an accession of the first importance to the national library. The existence of such a book was quite unsuspected until it was taken to the Museum for an opinion in 1931, and its sudden appearance is a further striking proof that even in these days illuminated manuscripts of national importance are still buried in private houses throughout the country.

The manuscript, which has been given the number Add. MS. 44874, was executed about 1250 for and possibly in the Abbey of Evesham in Worcestershire, the Calendar having an entry in blue under 13 November in the original hand 'Dedicatio ecc*les*ie euesamensis', and the abbot of the time, no doubt the original owner, is shown kneeling at the foot of the large miniature of the Crucifixion, and also in a small historiated initial to Ps. 119. For some reason which is not yet explained, verse 5 of Ps. 113, which had been omitted, is supplied in the margin, apparently by the original scribe, and enclosed in a shield of the arms of Cornwall.

It is difficult to exaggerate the beauty and importance of the manuscript; what is more, it fills a large gap in the national collection, for the Museum, while possessing the finest collection of English illuminated manuscripts, lacked a specimen of the rare class of mid-thirteenth century Psalters, of which the Duke of Rutland's at Belvoir Castle, and the Amesbury Psalter at All Souls College, Oxford, are the best-known examples. If the decoration of the Evesham Psalter is less profuse than that of the other two, it is of the most splendid quality, and the beautiful miniature of the Crucifixion on f. 6, reproduced in

X. THE EVESHAM PSALTER, f. 6

Pl. X, may be claimed without exaggeration as reaching the high-water mark of English illumination of the period. This miniature has a distinct general resemblance to the Crucifixion in the Amesbury Psalter (E. G. Millar, *Eng. Illum. MSS., 10th–13th Cent.*, Plate 81), the rather unusual rough-hewn cross being almost exactly repeated. The rest of the decoration consists of small medallions in the Calendar, two to each month (two leaves containing the months of May–August are lost); a head of Christ in a panel; a full-page panel containing the initial B of Ps. 1, with the rest of the text 'EATUS ... NON SEDIT' in gold on a similar panel on the page opposite, and nine large and two smaller historiated initials. The initial to Ps. 68 (f. 93) contains a remarkable picture of Jonah emerging from the whale, with an archer above in the act of loosing an arrow which cannot fail to penetrate Jonah also if it reaches its mark.

For the first time, at least in recent years, the nation may be said to be the gainer by having been compelled to buy in the open market. But good fortune of this kind cannot often be hoped for, and an appeal is made to owners of the few remaining manuscripts of national importance to give the nation, in the event of their sale, at least an opportunity of purchasing them privately before committing them to the sale-room. Mr Pierpont Morgan's memorable action a few years ago in the matter of the Luttrell and Bedford Psalters showed by its results that with the aid of such an institution as the National Art-Collections Fund and of private subscribers even large sums of money can be collected, given sufficient time and definite amounts for which to appeal.

In the present instance the Department had no available resources, and the whole of the purchase-money was provided by the National Art-Collections Fund, which has once more earned the gratitude of all lovers of English medieval art by saving this notable masterpiece for the country of its origin. ERIC G. MILLAR.

18. THE REVESBY PLAY.

IN 1934 the Hon. John W. Leslie presented to the Museum the proof-sheets of Thomas Sharp's *Dissertation on the Pageants or Dramatic Mysteries anciently performed at Coventry*, with which were

bound up certain letters from contemporary antiquaries to Sharp (see *B.M.Q.*, VIII, 1934, p. 98). Among these letters were two from Sir Walter Scott, in which he recorded his memories of the folk-plays of his youth in Scotland in which he was wont to play a part. One of the most interesting of these folk-plays, and, as Sir Edmund Chambers has noted (*The English Folk-play*, 1933, p. 104), 'the oldest version of any actual village play which we possess', has now been presented to the Museum by Lady Gomme. This is the famous 'Revesby Play', written down on 20 October 1779. The manuscript has belonged to other scholars who, like Lady Gomme herself, have done much for the study of English folk-lore. Sir Henry Ellis, Principal Librarian of the British Museum and editor of Brand's *Popular Antiquities*, owned it and gave it to W. S. Thoms, the founder of *Notes and Queries* and the inventor of the term 'Folk-lore'.

The play belongs to the type of 'Plough Play', a variant of the normal folk-mumming, almost entirely confined to Lincolnshire, in which the usual Combat and Cure is 'loosely attached to a sentimental drama, which may be called *The Fool's Wooing*' (Chambers, p. 91). The Revesby Play diverges again from its type, linking together 'the Mummers' Plays, the Plough Plays, the Sword Dances of the north, and even, in its heading, the Morris Dances'. In view of this curious and varied interest Sir Edmund Chambers prints the play in full (p. 104), with a commentary, in the course of which he points out that, according to Professor Baskerville, certain details recall traditional matter going back at least to the first half of the sixteenth century. The play is thus a valuable addition to the material for the early drama preserved in the Museum.

R. Flower.

19. POETICAL MANUSCRIPTS OF WILLIAM HAMMOND.

THROUGH the Rev. J. N. Libbey the Moravian Church in London has presented to the Department of Manuscripts six volumes of poetry by William Hammond (1719–83), one of the best known of Moravian hymn-writers. Hammond, who was the

author of a volume entitled *Psalms, Hymns, and Spiritual Songs*, published in 1745, was educated at St. John's College, Cambridge. He appears to have come under the influence of the Moravian Peter Boehler, and at the beginning of 1746 he joined the Moravian Church, in which he subsequently became a minister. These volumes, Add. MSS. 44850–44855, are written throughout in Hammond's hand, in a variety of languages: Hebrew, Greek, Latin, German, and English, Greek and Latin predominating. All of them are religious in character, many reflecting the 'Blood and Wounds Theology' beloved by the Moravians of that period. As verse few are more than commonplace. Add. MS. 44855 is a volume of Greek hexameters, the subject being the life of Christ. Among the poems (occupying the second part of Add. MS. 44851) there is a set of verses for every day of the year.

The arrangement of such a collection may well have been inspired by the Moravian Text-Book, which provides a passage or a verse as a subject for daily meditation throughout the year. Another large block, extending from the latter part of Add. MSS. 44853 to 44854, is arranged for particular feasts throughout the year, normally Christmas, Good Friday, Easter, and Ascension Day. The poems are in groups of ten years beginning with Christmas 1756 and ending in 1923. It is difficult to imagine why the latter date should have been selected, but it is conceivable that Hammond had some almanack before him and wrote verses up to its latest date. In the earliest verses of this group both the place of writing and the date were specified. This practice, however, was given up in 1766, which may, therefore, be regarded as the *terminus post quem* for the verses running from 1766 to 1923.

In view of the fact that materials for Hammond's life are very scanty, the poems which have place-names as well as dates are of some interest. From them the author's whereabouts between 1754 and 1766 may be determined with some certainty. In 1754 he was in Northampton (*see* Add. MS. 44852), and in London in 1755. From the end of 1756 to Ascensiontide 1757 he was at Lindesey House, a large property in Chelsea bought by Count Zinzendorf as a centre for his Church in London. Occasionally Hammond refers

about this time to an 'aedes discipuli'. The 'discipulus' is, of course, Zinzendorf, and the reference must, therefore, be to Lindesey House. At Christmas 1757 Hammond was at 'Apperly', probably Apperley Bridge, a few miles north of Bradford, and from that time until the middle of 1760 he seems to have been in Yorkshire. Many verses from this period are signed from 'Grace Hall', the early name for the well-known Moravian establishment at Fulneck near Bradford. From Christmas 1760 until 1766, when the practice of putting place-names stops, Hammond's head-quarters seem to have been Lindesey House. He frequently refers to it by its name 'Sharon', or sometimes simply as Chelsea. From 1766 to 1783, when he died, the poems offer no evidence as to his movements. He is buried in the Moravian burial-ground at Chelsea.

Since the above gift the Moravian Church has presented to the Department, again through Mr Libbey, two letters from Hammond to the Moravian community in London. They are dated 11 December 1745 and 11 January 1746. In the first and longest he explains his position and informs the Moravian brethren that he is free to join their community. In the second he merely asks to be received. From the former it appears that he had been a preacher, probably of Methodist views, and worked chiefly, as he says, in Buckinghamshire, Cambridge, London, and Wiltshire. He there heard Zinzendorf preach and became converted to his views. Both letters are interesting from their contents, and are important, because they establish the fact that the collections of his poems are in his autograph.

F. Wormald.

20. AUTOGRAPH MANUSCRIPTS OF RUDYARD KIPLING.

In 1925 the late Mr Rudyard Kipling generously gave to the Museum two of his manuscripts, on condition that there should be no collation or reproduction of either and that the gift should not be made public during his lifetime. One of these, the holograph manuscript of 'Kim', would surely be the first choice of all the great writer's admirers for the national collection; the other contains the manuscripts or drafts of 101 poems of various dates, and is of

especial importance on account of its variety of handwriting. The manuscript of 'Kim' has been given the number Add. MS. 44840, and the volume of poems Add. MS. 44841. ERIC G. MILLAR.

21. A DEPOSIT OF JANE AUSTEN MANUSCRIPTS.

THE Department of Manuscripts already contains in its own collections some valuable examples of both the literary and the epistolary compositions of Jane Austen. Egerton MS. 3038 (see *B.M.Q.*, I, 15–17) is the interesting first draft of the conclusion of *Persuasion*, and in Add. MS. 36525, f. 7, Add. MS. 41253, and Add. MS. 42180 (*B.M.Q.*, V, 117–18) are letters. A temporary addition to these treasures has now been made through the deposit on loan by Miss L. Austen-Leigh for a period of not less than two years of the manuscript of *The Watsons*, seven letters, and a set of verses. The first six leaves of *The Watsons*, which were sold by the late William Austen-Leigh at a Red Cross sale in 1918, are in the Pierpont Morgan Library at New York; the remaining portion, now deposited in the Department of Manuscripts, consists of the quires or gatherings, each of four leaves (though some contain inserted slips with additions), numbered from 2 to 11; the first page begins with the words 'that I have had no leisure to tell you' (l. 4 of p. 17 in the Clarendon Press edition of 1927). A facsimile of the first page of gathering 4 forms the frontispiece to the edition of 1927, in which the manuscript is described.

The letters are as follows (the references are to the edition of R. W. Chapman, Oxford, 1932, here denoted by the letter C.[1]): To Cassandra, 8 Nov. 1800, C. no 25, p. 82; To Cassandra, 30 Nov. 1800, C. no. 28, p. 95; To Cassandra, 8 April 1805, C. no. 43, p. 148; to Caroline Austen, 13 March 1816, C. no. 125, p. 449; to Edward Austen, 9 July 1816, C. no. 130, p. 457; to Edward Austen, 16 Dec. 1816, C. no. 134, p. 467; to Edward Austen, 27 May 1817, C. no. 146, p. 496.

The verses, initialled 'J. A.', dated Clifton 1806, and addressed on the back 'To Martha', are humorous lines adjuring 'Mr. Best' to escort Martha Lloyd (see Chapman's Index I, under 'Austen,

[1] The dates here given are those assigned to the letters in Chapman's edition.

Martha') to Harrogate. Jane Austen is known as a prose-writer, not as a poet; and these verses do not, any more than the other specimens of her verse which have been published, call for any reconsideration of her status. H. I. Bell.

22. A REPRINT OF RARE CHINESE BOOKS.

SSŬ k'u ch'üan shu, 'Complete writings in four sections', was the name attached to the great collection of books from all parts of the Empire, the transcription of which was set on foot by the Emperor Ch'ien Lung in 1773 and completed in 1782. The sections, representing only a rough attempt at classification, comprise classics, history, philosophy, and literature. The total number of separate works was 3,460, contained in 79,339 *chüan* or parts, so it is hardly surprising that the plans for printing the whole collection were never carried out. Seven complete sets, however, were prepared by an army of scribes and placed in different centres—Peking, the Summer Palace, Jehol, and Mukden in the north, and Hangchow, Chinkiang, and Yangchow in the south. Of these, the last two were destroyed by the T'ai-p'ing rebels, and one perished a little later in the sack of the Summer Palace. Part of the set in Hangchow was also burned, but it was made complete again by recopying. On the other hand, the Mukden copy fell irrevocably into the hands of the Japanese in 1931. The Jehol copy is now preserved in the National Library of Peiping, and the Palace Museum copy was removed to Shanghai in 1933. With the approval of the National Government, the Central Library of Nanking then came to an agreement with the Commercial Press whereby the latter was authorized to publish a limited number of the rarer works in the collection. The first series contains 231 carefully selected works, very few of which have seen the light before; and it is this series that has been generously presented to the British Museum by the Central Library of Nanking.

It is obviously impossible to give here even a summary account of the various items composing this noble gift, but it may be noted that the Literature section is most fully represented with 117 works; for the most part these are the collected writings in prose and verse of Sung, Yüan, and Ming authors. The Classical section—commentaries

and the like—includes 61 works, the Historical section only 19, among which, however, are some huge compilations running to a hundred or more *chüan*. The section which goes under the rather vague name of *tzŭ*, usually rendered 'Philosophers' or 'Philosophy', contains several curious and interesting works on various arts and sciences. Three of them are *lei shu*, 'category-books' or encyclopaedias of the Sung period.

Only the descriptive catalogue of this collection, itself an extensive work in 200 parts, justly called by Wylie 'one of the finest specimens of bibliography possessed by this, or perhaps any other nation', was actually printed and published in the time of Ch'ien Lung. Its value to scholars has quite recently been much enhanced by the almost simultaneous appearance of two independently compiled indexes. LIONEL GILES.

23. AN ILLUSTRATED BUDDHIST SŪTRA.

THE Chinese Library, which is rather poorly supplied with old editions of printed books, has recently acquired a folding volume of undoubted antiquity containing an apocryphal sūtra entitled *Fo shuo ta pao fu mu ên chung ching*, 'on the requital of parents' goodness', the translation of which is attributed to the Indian monk Kumārajīva. Several of the Tunhuang MSS. in the Stein Collection bear nearly the same title, but the texts do not agree. The book is remarkable for a well-engraved frontispiece and a series of no fewer than 21 other woodcuts, depicting with simplicity and vigour various scenes in the life of a child in relation to its parents. There is no date, but the style of printing suggests the earliest Ming period, or possibly even the Sung. Thanks to skilful mounting and repairing by a previous owner, it is still in excellent condition. The format s 27×11 cm. LIONEL GILES.

24. GREEK COINS.

THE Department of Coins and Medals has received two gifts: one of Carthaginian coins from Sir George Hill, the other of coins of Alexandria from Mr. H. C. Hoskier. Among the former may be noted one of the latest didrachms struck during the Second

Punic War in Spain (weight 110·8 gr. = 7·18 grm. Pl. XI, no. 1), and a Siculo-Punic tetradrachm of the early fourth century B.C. (weight 259·7 gr. = 16·83 grm. Pl. XI, no. 2). The first has characteristic Spanish types—a young, bare head (Melkarth), and the horse and palm-tree. The head is of special interest; though Punic in execution, its correct profile and short straight hair suggest an attempt to render a non-Punic type; and we may wonder whether Scipio, after the capture of the city of New Carthage (the seat of the principal Hispano-Carthaginian mint) intact, did not allow the existing coinage to continue until a thorough organization of the province could be taken in hand. The Siculo-Punic tetradrachm (Pl. XI, no. 2), which is copied directly from Syracusan coins, bears the enigmatic legend *Ziz*, probably representing the Punic name of Panormus, the principal Semitic city of the island. It has, perhaps, an added interest in that it was picked up on the shore of Poole Harbour. How far this fact has significance is doubtful, though instances of the finding of Greek coins in England (principally, like this one, coins of Sicily and the West) are not unknown.

Among the Alexandrine coins may be mentioned a bronze drachm of Trajan, the reverse of which shows the fanciful type of the emperor standing in a chariot drawn by two centaurs (Pl. XI, no. 9); a base silver tetradrachm with the heads of Hadrian and his wife Sabina (Pl. XI, no. 10), and another, hitherto unknown, of Marcus Aurelius, with a pretty portrait of his daughter Lucilla and the figure of Fortune on the reverse (Pl. XI, no. 11).

Recent purchases include the following coins: a set of rare coins from the northern shores of the Black Sea originally in the collection of the Grand Duke Alexander Mihailovitch, among them a silver stater of Olbia, struck about 350 B.C., with the head of Demeter and the representation of a sea-eagle attacking a dolphin, a type peculiar to the Euxine district (weight 150·5 gr. = 9·75 grm. Pl. XI, no. 3). A silver stater of Lycia of about 400 B.C. known in one other example only, and bearing the head of the Parthenos of Athens on either side, once facing (weight 126·8 gr. = 8·22 grm. Pl. XI, no. 4). A silver stater of Selge in Pisidia of the same date, inscribed *Stlegiys* in the local alphabet, and copying the types of Aspendus, a pair of wrestlers and

XI. GREEK COINS

a slinger (weight 160·6 gr. = 10·41 grm. Pl. XI, no. 5). A silver stater of the early fourth century struck at Holmi in Cilicia, a very rare mint, of which the types, Athena and Apollo, are borrowed from the neighbouring city of Side (weight 156·6 gr. = 10·15 grm. Pl. XI, no. 6). A fine silver tetradrachm of Alexander the Great with the head of Heracles and the seated figure of the Olympian Zeus, which one of the symbols on the reverse, the horned head of the horse Bucephalus, shows to have been issued from a far Eastern mint in Mesopotamia or Persia (weight 260·8 gr. = 16·90 grm. Pl. XI, no. 8). The third known and finest example of the only extant coin in bronze of a king, Artavasdes, of Armenia and Media, probably Artavasdes III, A.D. 2–10 (Pl. XI, no. 7): the obverse bears a remarkable portrait bust of the king in a special form of the Armenian tiara, crowned from behind by a little Victory, while the reverse shows the figure of Armenia kneeling with wreath and palm before the king, who wears the national dress—shirt, breeches, and tiara; the inscription, which can now be completed for the first time, reads 'The King of Kings, the mighty Artavasdes'.

E. S. G. Robinson.

25. RARE ENGLISH MEDALS.

THE Department of Coins and Medals has purchased a number of very rare medals of the sixteenth and seventeenth centuries relating to English history, most of them the unique specimens described in the *Medallic Illustrations*, to supply gaps in the National Collection. Among them are a Dutch medal on the defeat of the Armada with obverse a naval battle, a Dutch medal on the victory won by Prince Maurice, assisted by Sir Francis Vere, over the Spaniards at Turnhout in 1597, and a medal struck by the people of Amsterdam to commemorate the peace with England of 1654. To the reign of Charles II belong a very rare medal on his restoration with reverse St. George, a unique medal on the treaty with Morocco of 1682 with portrait of the Moroccan ambassador and reverse a view of Tunis, and a fine French medal of 1666 on the alliance of France and Holland, with reverse France as Minerva protecting Holland. A medal of Louis XIV on the battle of Fleurus in 1690

is of English interest, as among the captured standards that of England is represented, although no English troops were engaged.

J. Allan.

26. CHINESE DECORATIONS.

Mrs H. B. MORSE has presented to the Department of Coins the Chinese decorations awarded to her late husband, Dr H. Ballou Morse, whose collection of Chinese coins was acquired by the British Museum in 1882. These include the Imperial Order of the Double Dragon, Division III, Class I and II, the Republican Order of the Excellent Crop, Class I and Class III, and the buttons of a mandarin of the third class (ordinary and ceremonial) and of the second class. The diplomas conferring these decorations, which are fine specimens of calligraphy, have been presented to the Department of Oriental Manuscripts. J. Allan.

27. A BRONZE HEAD OF RAMESES II.

The head, illustrated in Pl. XII *a*, the gift of Lady Tirard, is an important acquisition, since few bronzes of this period are preserved. The object measures $3\frac{5}{8}$ inches in height, and once formed part of a large statuette, hollow cast, of the king, backed by a plinth in the form of an obelisk, on which the name and titles of Rameses II are inscribed. The monarch wears a short wig and the particular royal diadem which is regularly worn with it, consisting of a gold fillet with four streamers at the back, two of these, ending in *uraeus*-serpents, being brought forward at the sides of the wig. The groove in front was for affixing the royal emblem of the *uraeus* (or *uraeus* and vulture-head together), perhaps of gold or some other metal than bronze, and on top of the head is a socket to receive a crown, no doubt the double crown of Egypt. A projection from the left of the head suggests, since it is on the wrong side for a side-lock, that the figure held beside it a standard surmounted by divine emblems, a frequent custom at this time. A. W. Shorter.

28. A FIGURE OF TAURT.

This rare statuette, illustrated in Pl. XIII *a*, is the gift of Mr and Mrs Neville Langton. It measures $2\frac{5}{8}$ inches in height, and

a

b

XII. *a*, BRONZE HEAD OF RAMESES II. *b*, MINOAN AND GREEK GEMS

a

b

XIII. *a*, STONE STATUETTE OF TAURT. *b*, BRONZE STATUETTE OF MERCURY

is carved of a mottled green stone. The deity represented is the grotesque Taurt, a goddess of child-birth, whose body is made up of portions of a hippopotamus, a crocodile, and a lioness. Instead, however, of the usual head, which is a combination of the heads of a crocodile and a hippopotamus, the present specimen has the head and mane of a lioness. The goddess has pendent human breasts, and holds in front of her the hieroglyph *sa*, meaning 'protection'. A socket in the top of the head is for affixing a crown of some kind. The date of the piece is XXXth Dynasty or later. A. W. SHORTER.

29. MINOAN AND GREEK GEMS.

THE more interesting of a number of engraved stones recently acquired for the Department of Greek and Roman Antiquities are illustrated on Pl. XII *b*. Nos. 1–4 are seal-stones, in steatite, of Early Minoan date (circa 2500 B.C.); 1 is of primitive lentoid form, thick and straight-edged, with patterns of circles and rays on each side; the other three are triangular prisms of the hieroglyphic class. The designs on no. 2 seem to represent two shields, a man, and two fishes; on no. 3 a quadruped and a bird can be recognized, while the top side of no 4 depicts a bull's head. No. 5 is a flattened cylinder of chalcedony, with a design of a bird among plants; this little landscape may be dated round 1500 B.C. (Late Minoan I), while the lion on no. 6, a glandular agate, is early Greek, about 650 B.C.

The four remaining stones are of Roman Imperial date, about 200 A.D. No. 7, of haematite, depicts an ibis tied to a vase which stands on an altar-like base and which is filled with flowers or nails. On the back is a Greek inscription, πεπ, πεπ, πεπ. A number of similar gems have come to light in Egypt, and some of these are inscribed εὐπέπτει, which explains at once the inscription on our example and the purpose of the stones; they are amulets worn to ensure good digestion. This interesting gem was presented by Dr L. A. Lawrence. Nos. 8–10 are of jasper. On no. 8 a charioteer holds the palm of victory and leads in a horse; the inscription παρλοσις (= παράλοσις) may be the technical term in use when the team was handed over to the stable-boys after the race. On no. 9 is

a bust of Serapis surmounted by the inscription μέγα τὸ ὄνομα τοῦ Σάραπις (*sic*); and no. 10 represents Cupid in a chariot urging forward his steeds, a pair of prawns. F. N. Pryce.

30. A BRONZE STATUETTE OF MERCURY.

THE collection of ancient bronzes has been enriched by a Roman statuette, from the collection of the late J. D. Carr, representing Mercury as the god of commerce, wearing a short cloak and a winged hat and winged sandals, and holding a money-bag in his right hand (Pl. XIII *b*, ht. 13·8 cm.). The left held his staff, pointing forwards and downwards; this is now broken off, but the original position can be seen in other variants of the same sculptural type, such as the statuette from the Oppermann collection now in the Bibliothèque Nationale (Furtwängler, *Masterpieces*, p. 233, fig. 94).

The general form of the head is Polykleitan, and so is the treatment of the hair parted over the centre of the forehead (cf. the head of a statue from Troezen: *Bull. Corr. Hell.*, xvi (1892), Pl. II). The stance, however, has nothing of the Polykleitan *ponderatio*, the weight being on the left leg and the right free. This earlier position was, however, used in the Polykleitan circle, as is shown by the inscribed base of the statue of Aristion by Polykleitos the younger (Furtwängler, *op. cit.*, p. 287 f.; cf. pp. 52 ff., 190 ff.), where the weight, as here, is on the left foot, while the right is flat on the ground to its side. The whole position of the body resembles that of the Hermes formerly in the Lansdowne collection; the feet, the hands, the dexter turn of the head are identical, though the Lansdowne figure is nude, except for the chlamys on the left arm (Furtwängler, *op. cit.*, p. 289, fig. 124).

The chlamys is shorter than that of the Oppermann bronze, where it hangs in a point between the legs; this form is post-Polykleitan. It is made of a thin, clinging stuff, and shows the line of the chest, and the transition from the plane of the belly to that of the right thigh; behind it is stretched without creases over the shoulders and buttocks. The figure is thin through from back to front, and looks very flat in profile.

The pupils of the eyes are marked by a hemispherical depression; the wings on the petasos and sandals are incised to indicate the

feathers; and the purse and leather heel-piece of the sandals are marked with small dots.

In style the statuette shows an eclectic combination of Polykleitan and post-Polykleitan motifs; among Roman works the nearest datable parallels appear to be certain figures in the Hadrianic tondi which now adorn the Arch of Constantine. It is probable, therefore, that this statuette should be assigned to the first half of the second century after Christ. R. P. Hinks.

31. OTHER ACQUISITIONS.

CERAMICS AND GLASS.

PORCELAIN cane-handle decorated by Canon Busch of Hildesheim. *Presented by M. Armand Wittekind.*

Syrian glass bottle with masks and another with three handles. *Presented by Col. C. H. Grey, D.S.O.*

COINS AND MEDALS.

The Imperial Yeomanry Long Service medal of Edward VII and the Honorary Life Membership badge of the National Rifle Association awarded to the donor's brother and presented in memory of him. *Presented by Mr A. D. Passmore.*

Fourteen varieties of Nuremberg counters. *Presented by Dr C. Davies Sherborn.*

A 20-dollar note of the United States of North America 1779. *Presented by Mr Henry Newmarch.*

Three silver and twenty-one bronze coins of the earlier Roman Empire. *Presented by M. Paul Tinchant.*

A medal of Rudyard Kipling by Julio Kilyeni, presented by his admirers in the U.S.A. on his 70th birthday. *Presented by Mr Solton Engel.*

Forty-one siliquae of Constantius II to Arcadius from a treasure trove from Shapwick Moor, Somerset.

A tetradrachm of Ilium of the third century B.C. *Presented by Professor T. O. Mabbot* 'in memory of Sir George Hill's period of administration of the Museum'.

Twelve specimens in bronze of medals recently struck in the Paris mint. *Presented by the Directeur de la Monnaie.*

A medal of Michel de St Martin, Sieur de Cavigny 1638. *Presented by Mr A. Laws.*

EGYPTIAN AND ASSYRIAN ANTIQUITIES.

A collection of small Egyptian antiquities. *Presented by Mrs Harry McCalmont.*

A circular stamp seal of early Sumerian or Elamite type. *Presented by Dr St Clair Baddeley.*

A stone block from Sana'a with part of a Himyarite inscription. *Presented by Dr Alex MacRae.*

A blue-glazed composition ring bearing the name of the Pharaoh Ai. *Presented by Professor S. R. K. Glanville.*

A ring and gem from Cyprus, both of the early Christian period and of Gnostic type. *Presented by Mr W. H. Buckler.*

A clay tablet of the Agade period with instructions concerning a slave girl. *Presented by Mr W. J. Beasley.*

A Gnostic gem. *Presented by Mr R. L. Gamlen.*

ETHNOGRAPHY.

A series of stone beads found in a pot buried four feet beneath the dry bed of the Esuabena River, near Akwatia, Gold Coast. *Presented by Mr C. W. Hooper.*

A small wooden fetish figure with nail in forehead and mirror on body, said to have been 'picked up on a battlefield' about 1880. Probably from Loango. *Presented anonymously.*

A finely carved wooden tewha-tewha from New Zealand. *Presented by Mr H. M. Leveson.*

A wooden drum and basketry rattle used in Voodoo ceremonies, from Haiti. *Presented by Mrs M. E. Turnbull.*

A pendant of shell and kangaroo's teeth, from Australia, and a finely carved wooden pin from Niué Island, S. Pacific. *Presented by Mr Arthur G. Hemming.*

Three ancient tin bangles excavated in the WaChagga country, and a coral phallus (?) from a Shirazi tomb near Pangani, Tanganyika Territory. *Presented by Mr E. C. Baker.*

Four painted pottery vases from the Upper Amazon, Peru. *Presented by Capt. F. McDermott.*

Mohammedan rosaries and beadwork ornaments from East Africa.

A small pottery vase representing a man playing a drum, from ancient Peru, Chimu period. *Presented by Miss Emily O. Wills.*

A large hammock with featherwork trimmings, from Eastern Peru.

A series of weapons, some of them inscribed with Koranic texts, from Omdurman, Sudan. *Presented by Mrs Altamont Smythe.*

Three carved wooden figures from the Akamba tribe, Kenya Colony. *Presented by Miss M. Sandys.*

A cloak of flax with feather decoration; one of those presented as a tribute at the funeral of the late Rt. Hon. R. J. Seddon by the Maori chiefs of New Zealand. *Presented by Sir Herbert Daw.*

A series of finely modelled pottery figurines and whistles from the coast of Ecuador. *Presented in memory of Charles Firth, Esq., by Miss Marjorie Firth.*

Five ancient pottery vessels of the Chimu period, Peru. *Presented by Mr O. F. Waterfield.*

Two finely carved wooden stools and a large wooden comb, from the Bush Negroes of Surinam, S. America. *Presented by Jonkheer L. C. van Panhuys.*

A series of stone implements from Patagonia. *Presented by Mr P. W. Reynolds.*

An ethnographical series from tribes of the Nuba Mountains, South Kordofan, Anglo-Egyptian Sudan. *Presented by Mr N. L. Corkill.*

Two spears captured from the Lumbwa tribe during a cattle-raid on the Jaluo; from Kenya Colony. *Presented by Mrs R. Solomon.*

Iron kris of the Majapahit period (circa 1300 A.D.) from Java. *Presented by Mr G. B. Gardner.*

A series of sepulchral pottery vases from caves in the Trobriand Islands, Papua. *Presented by Mr Leo Austen.*

A series of silver ornaments and other objects from Berbers of the Atlas Mountains, Southern Morocco. *Presented by Major and Mrs P. H. G. Powell-Cotton.*

Two silk skirts embroidered with designs formerly reserved for the use of the Royal Family of Burma. *Presented by Miss Caroline Rowett.*

A wooden board for playing the game of mancala, from Antigua, B.W.I. *Presented by Miss C. H. Bell.*

A gold bracelet with signs of the zodiac, from Obuasi, Ashanti, and an old-style cloth of cotton and palm-fibre from Dahomey. *Presented by Capt. R. P. Wild, M.C.*

A roughly carved stone head from Easter Island. *Deposited on Permanent Loan by the National Museum of Wales.*

A series of ancient pottery heads from Santarem, Brazil. *Presented by Miss Carthew.*

An ethnographical series from the Tugela river region of Natal. *Presented by Miss Clayton.*

A polished stone celt and three shell pendants, found at Lake Enriquetta, Dominican Republic. *Presented by Capt. A. Ventura.*

Five ancient pottery vessels from the coastal districts of Northern Peru. *Presented by Mr J. L. Harper.*

A chief's skull head-dress from Samoa, and copper aeolipyles ('fire-devils') from Tibet.

MANUSCRIPTS (WESTERN).

Mackenzie Papers (supplementary to Add. MSS. 39187–39211, 40720, 40721). Add. MS. 44866. *Presented by the Baroness Rosenkrantz.*

'Between Two Stools', by Rhoda Broughton; the autograph MS. Add. MSS. 44868, 44869. *Presented by Mr C. F. Bell.*

'Mémoire militaire sur le Portugal', attributed to Gen. Dumouriez, 1807. *Presented by Mr A. Reynell.*

Samuel Rogers, translation of 'Guerra de' Mostri' of Il Lasca (Antonio Fr. Grazzini); autograph. Add. MS. 44875. *Presented by Mr G. McN. Rushforth.*

Index to the transcript of the Parish Register of Bromsgrove, co. Worc., 1653–1719 (Add. MS. 42850), compiled and written by Miss Jeanie Smythe. Add. MS. 44876. *Presented by the Misses M. M. and Jeanie Smythe.*

Forgery of a Keats sonnet. *Presented by Mrs A. F. L. Wilkinson.*

A leaf from a fifteenth-century manuscript containing Lives of female saints, in English. *Presented by Dr Thomas O. Mabbott.*

Musical composition, 'Reverie', for harp, by John Cheshire. *Presented by Mr Harold Cheshire.*

Anonymous letter from Paris, with account of the September massacres, 1792. *Presented by Messrs Howard, Ellison, and Morton.*

Deeds relating to East Bergholt and Monewdon, co. Suffolk, and Bulmer, co. Essex, temp. Henry III–fourteenth century. Add. Ch. 70982–70984. *Presented anonymously.*

Establishment-book of George IV as Prince of Wales, 1795. Add. MS. 44843. *Presented by Miss M. C. Gilling.*

Nine water-colour copies from the Mount Sinai MS. of Cosmas Indicopleustes, by Miss A. M. Benson, M.D. Add. MS. 44844. *Presented by the artist.*

Wrapper of a letter from John Keats to his sister Fanny. Add. MS. 44845. *Presented by the Borough of Hampstead.*

Papers of the Oxenden Family, seventeenth century. Add. MSS. 44846–44848. *Presented by Lady Capel Cure.*

Stock-book of the publishers Daniel Midwinter and Aaron Ward, 1732. Add. MS. 44849. *Presented by Mr W. Roberts.*

Collection of water-marks, mostly original paper, with some tracings. Add. MSS. 44856–44865. *Presented by Mr W. A. Churchill.*

Mackenzie Papers (supplementary to Add. MSS. 39187–39211, 40720, 40721). Add. MS. 44866. *Presented by the Baroness Rosenkrantz.*

Copy of letter from Alexander Pope to 'W. C.', 5 Feb. 1732. *Presented by Messrs William H. Robinson, Ltd.*

Letter from Robert Burns, son of the poet, to — Dickson, 26 March 1851. *Presented by Mr J. Wheele.*

Miscellaneous autographs, from the collection of the late B. H. Soulsby. *Presented by Mr A. C. Townsend.*

Two vellum leaves, part of a Biblical Concordance, fourteenth century, taken from a binding. *Presented by the Royal Society.*

Gretna Green Marriage Certificate, &c. *Presented by Mr J. S. Harding and his sisters.*

Two letters of William Heveningham, of Kettering, co. Norfolk, Regicide, to his servant Mathew Goodericke, 1672, 1677, &c. *Presented by the Baker Library, Harvard University.*

Three letters from Andrew Lang to Miss M. C. Payne, relating to his 'Maid of France'. *Presented by Miss M. C. Payne.*

Eight letters of R. D. Blackmore to Nelson Feddon (supplementary to Add. MS. 43688 R). *Presented by Miss M. Feddon.*

Bond of Frederick, Duke of York, signed, 1792, Cognovit signed by R. B. Sheridan and others, 1797, and another legal document, 1798. *Presented by Mr E. W. F. Johnson.*

Eighty-nine charters relating to Chertsey, co. Surrey, thirteenth century–1678. Add. Ch. 70890–70978. *Presented by Major C. F. R. N. Weston, M.C.*

PRINTED BOOKS.

Jacobus de Calicio. Extragrauatorum Curiarum. P. Posa: Barcelona, 1518. *Purchased.*

Épreuves générales des caractères provenant de la fonderie de Claude Lamesle, lesquels se trouvent présentement dans celle de Nicolas Gando, l'aîné. Paris, 1758. *Purchased.*

Essai d'une nouvelle typographie, ornée de vignettes, fleurons, trophées, filets, cadres & cartels, inventés, dessinés & exécutés par L. Luce, graveur du Roi, pour son Imprimerie Royale. Paris, 1771. *Purchased.*

Tratado de Montería del siglo XV. Manuscrito del Museo Británico publicado y anotado por el Duque de Almazán. Madrid, 1936. *Two copies presented by the Duke of Almazán.*

A Hundred Years of Joint Stock Banking. By W. F. Crick and J. E. Wadsworth. With a foreword by the Rt. Hon. Reginald McKenna. London, 1936. *Presented by the Chairman, Managing Director, and Directors of the Midland Bank Limited.*

Sketch of the Natural History of Yarmouth and its neighbourhood. By C. J. and James Paget. Yarmouth, 1834.

A Lodging for the Night. By Robert Louis Stevenson. Printed by the Roycrofters: East Aurora, N.Y., 1902. *Two works presented by Sir Charles Sherrington, O.M.*

Hallwylska Samlingen. Beskrifvande förteckning. Grupperna II, VII, XXV, XXXVI, XXXVII, XLIX. Text and plates. 10 vols. Stockholm, 1933–5. *Presented by the Board of the Hallwyl Museum.*

Anne Boleyn and other poems. By Loyd Haberly. The Gregynog Press, Newtown, 1934. *Presented by the Misses G. E. and M. S. Davies.*

Letters from early New Zealand. Written by Charlotte Godley. With an introduction by Professor A. P. Newton. Printed for private circulation, 1936. *Presented by Lord Kilbracken.*

En Digter ved Arbejdet. Fra Bjørnstjerne Bjørnsons Værksted. Tre Digte udgivet i Facsimile med et Forord om Manuskriptsamlere af Ejnar Munksgaard. Privately printed, København, 1935. *Presented by Mr Ejnar Munksgaard.*

Erewhon. By Samuel Butler. The wood-engravings by Blair Hughes-Stanton. The Gregynog Press, Newtown, 1932. *Presented by the Misses G. E. and M. S. Davies.*

Armando Cortesão. Cartografia e cartógrafos portugueses dos séculos XV e XVI. 2 vols. Lisboa, 1935. *Presented by the Author.*

French (British and Miscellaneous) Signed Bindings in the Mortimer L. Schiff Collection. By Seymour de Ricci. 4 vols. New York, 1935. *Presented by Mr John M. Schiff.*

Encyclopedia of American Biography. New Series. Vols. iii–v. The American Historical Society, New York, 1935–6.

Peck, Adams, and Allied Families. [With illuminated and other plates, and in a coloured armorial binding.] Privately printed, New York, n.d. *Presented by the American Historical Society.*

Pamphilus de amore cum commento familiari. Pierre Le Dru for Claude Jaumar, Paris, 1499/1500. *Purchased.*

Juan Lopez de Palacios Rubios. Repetitio de donationibus inter virum et uxorem. Jacobus de Gomiel, Valladolid, 1503. *Purchased.*

Libro de la recopilacion de las ordinaciones de la ciudad de Çaragoça. P. Bernuz, Çaragoça, 1567. *Purchased.*

Erasmus. Familiarium colloquiorum liber. Simon Colinaeus, Paris, 1527. *Purchased.*

Erasmus. Apologia refellens suspiciones quorundam dictitantium dialogum Jacobi Latomi conscriptum fuisse aduersus ipsum. [Johann Froben, Basel, 1519.] *Purchased.*

The Ashley Library. A Catalogue of the Printed Books, Manuscripts and Autograph Letters collected by Thomas James Wise. Vol. xi. Printed for private circulation. London, 1936. *Presented by Mr T. J. Wise.*

The Thirteenth Volume of the Wren Society. 1936. Designs and drawings by Sir Christopher Wren for St. Paul's Cathedral, the Residentiaries' Houses, and the Deanery. Oxford, 1936. *Presented by the Wren Society.*

PRINTS AND DRAWINGS.

W. M. R. Quick, Boulogne Harbour. Woodcut. *Presented by Miss Flora Russell.*

C. Reginald Grundy, Catalogue of the Nettlefold Collection, vol. ii. *Presented by Mr F. J. Nettlefold.*

Joseph Farington, R.A., Album of 56 drawings on the River Clyde. *Purchased.*

Henry Walter, Portrait of Samuel Palmer, 1819. Drawing. *Purchased.*

Arthur Watts, 'The Village Institute'. Drawing. *Presented by Mrs Arthur Watts.*

M. Birket Foster, Water-colour drawing. *Bequeathed by the late R. R. Cory.*

E. T. Parris, Adelaide Kemble as Norma. Drawing. *Bequeathed by the late R. R. Cory.*

W. L. Leitch, The Dogana, Venice. Water-colour. *Bequeathed by the late R. R. Cory.*

Charles J. Watson, Two Etchings. *Presented by Miss E. P. McGhee.*

C. Lees, 'Grand Match of the Caledonian Curling Club', 1858. Engraving. *Presented by Miss F. L. Cannan.*

Playing-card with a map of Norfolk (completing pack already in Department). *Presented by Mr H. Whitaker.*

Walter Crane, Four drawings and a letter. *Presented by Mrs Lionel Crane.*

Dominique Barrière, View of S. Gregorio and of S. Giovanni e Paolo, Rome. Drawing. *Presented by Messrs P. and D. Colnaghi.*

John Linnell, Portrait of Baldomero Espartero. Lithograph. *Presented by the Marquis de Moral.*

Alfred Rubens, Anglo-Jewish Portraits. Book. *Presented by the Author.*

Lowes Cato Dickinson, Fifteen pencil drawings. *Presented by Miss Lowes Dickinson.*

Francesco Piranesi, The Temple of Isis at Pompeii. Etching coloured by J. L. Desprez. *Purchased.*

Samuel Ireland, Seven sketch-books. *Purchased.*

William Blake, Three drawings. *Presented by the Autotype Company.*

Seven anonymous engravings connected with Mount Athos. *Presented by Dr Ella Brisco Owen.*

Thomas Lowinsky, Three drawings. *Presented by Mrs James William Field.*

Sir Frank Short, Two mezzotints after Turner and De Wint. *Presented by the Artist.*

W. S. Bagdatopoulos, Fifteen drypoints. *Presented by the Artist.*

G. Hunt after J. Pollard, Two coloured aquatints. *Presented by the National Picture Print Society.*

C. F. Winzer, Four lithographs. *Presented by the Artist.*

P. Baistrocchi, Architectural Study. Drawing. From the Warwick Sale. *Purchased.*

Anon. Flemish, about 1600. Two drawings of St Peter's, Rome. From the Warwick Sale. *Purchased.*

Marguerite Gérard, Study of a Woman's Head. *Purchased.*

Joseph Farington, The Gare-loch. Water-colour. *Purchased.*

T. Thrumpton, Pastel portrait. *Purchased.*

F. Stowers, Carisbrook Castle. Water-colour. *Purchased.*

D. H. M. Harting, Etching. *Presented by the Artist.*

H. Schouten, Engraving. *Presented by Jonkheer C. Chr. van Eeghen.*

H. Macbeth-Raeburn, Mezzotint after Raeburn. *Presented by Sir Alexander Gibb, G.B.E., C.B.*

Lily S. Converse, Four lithographs. *Presented by the Artist.*

Two seventeenth-century French playing-cards. *Presented by H.M. Office of Works.*

RECENT PUBLICATIONS

IN 1926 the Museum acquired the only known copies of the following Spanish incunabula: *Coplas sobre diversas devociones y misterios de nuestra santa fe católica*, by Fray Ambrosio Montesino; *Coplas de la pasión con la resurrección*, by the Comendador Román; *La Historia del noble Vespasiano, emperador de Roma*, and *La Revelación de San Pablo*.

Facsimiles of the first two works, both products of the earliest Toledo press, have now been issued by the Trustees, with introductions by H. Thomas. These facsimiles make readily available texts previously inaccessible to students of Spanish literature and typography. The Comendador Román's *Coplas* had not been reprinted since the fifteenth century. Those of Fray Ambrosio Montesino—who is shown to have been Bishop of Sardis, and not of Sardinia as described hitherto—were partly included, though sometimes in completely recast form, in his well-known *Cancionero*, first printed in 1508, and several times reprinted during the sixteenth century.

The price of each volume is 25*s*.

THE *Vasari Society for the Reproduction of Drawings by Old and Modern Masters*, which had been in active existence since 1905, issued its final portfolio this year. The Trustees of the British Museum have taken over from the defunct Society the large stock of separate reproductions of drawings in the British Museum, which will now be obtainable at the counters in the entrance-hall of the Museum.

EXHIBITIONS

AN exhibition was opened in the King's Library on 11 July in commemoration of the quatercentenary of the death of Erasmus, which took place in the night from 11 to 12 July 1536. The principal exhibit consists of printed books and includes upwards of a dozen first editions of various works by Erasmus, including that of the *Moriae encomium* (*Praise of Folly*), ascribable to 1511. There are also a number of early translations into English, as well as various

books illustrating Erasmus's connexion with England. Other exhibits include three letters wholly or partly from Erasmus's hand, four portraits from designs by Holbein, Dürer, and others, and four medals struck in honour of Erasmus at various times.

An exhibition has been arranged in the Grenville Library to commemorate the quatercentenary of William Tyndale's martyrdom (6 October 1536). The exhibits, which are supplementary to the editions of Tyndale's translations on show in the English Bibles Case in the King's Library, include a selection of contemporary documents relating to the translator and his associates and prints of Tyndale and the scene of his martyrdom.

APPOINTMENTS

SIR GEORGE HILL retired from the Directorship of the Museum on 24 June, as announced in *B.M. Quarterly*, Vol. X, no. 3, and Mr Edgar John Forsdyke, M.A., F.S.A., Keeper of Greek and Roman Antiquities, who had been appointed by His Majesty the King to succeed Sir George as Director and Principal Librarian, took office on the 25th.

The Principal Trustees have appointed Mr Frederick Norman Pryce, M.A., F.S.A., Deputy Keeper of Greek and Roman Antiquities, to the Keepership; and Mr Edward Stanley Gotch Robinson, M.A., F.S.A., Acting Deputy Keeper of Coins and Medals, to be Deputy Keeper.

They have also made the following appointments:

To be Assistant Keeper (Second Class) in the Department of Greek and Roman Antiquities, Mr Charles Martin Robertson, B.A., of Trinity College, Cambridge.

To be Temporary Assistant Cataloguers (the staff of whom is now complete):

Mr Charles Francis Beckingham, B.A., of Queens' College, Cambridge.

Mr John Laurence Wood, B.A., of Merton College, Oxford.

Mr Harold McCullagh, B.A., of Christ's College, Cambridge.

THE NORTH DOOR

THE North Door of the Museum was re-opened in June, having been closed for reasons of economy since 1931.

Eventually access to the Reading Room from this direction will be possible for readers. Until the completion of the new North Library, however, readers must enter as before by the Main Entrance, or if they enter by the North Entrance must make their way to the Reading Room by reaching the Main Entrance Hall. The North Door admits to the lower floor of the King Edward Building, whence there is a lift to the top floor, between the Print Room Gallery and the Egyptian Rooms. The most direct access to the ground floor of the old building is by the east end of the Ceramics Gallery, where a passage and short flight of stairs leads to the King's Library.

ERRATA, Vol. X, no 4

p. v, no. 85. *For* Sylvestre *read* Silvestre.

LIBRI DESIDERATI. II

SECOND SHORT-TITLE LIST OF BIBLIOGRAPHIES NOT IN THE BRITISH MUSEUM LIBRARY

Compiled by THEODORE BESTERMAN.

[N.B.—Unless a particular edition is specified it is the original one which is required.]

Academia Scientiarum Imperialis, St. Petersburg: Verzeichniss derjenigen Bücher die bisher bey der Kaiserlichen Academie . . . gedruckt worden. 1740, 1769.

——Роспись книгамъ . . . продающимся въ книжной лавкѣ Императорской Академіи . . . 1814, 1817.

—— Verzeichniss der nicht russischen Bücher, welche im Verlage der Kaiserlichen Akademie . . . erschienen. 1831, 1837, 1840, 1842, 1846.

—— Catalogue de livres publiés en langues étrangères par l'Académie Impériale. 1854.

—— —— Supplément. 1869.

Annuario de la Prensa Ecuatoriana. Biblioteca Municipal : Guayaquil 1893–1894. Año I–II.

Ausstellung Hebräischer Druckwerke. Stadtbibliothek: Frankfurt a.M. 1902.

Author-Catalogue of Works of Prose Fiction. Public Libraries: Chelsea. 1st–5th editions.

[E. BALDAMUS], Deutscher Zeitschriftenkatalog. Various editions.

[G. C. T. BARTLEY], A Catalogue of Modern Works on Science and Technology. 6th edition, 1877, and any after the 11th.

P. DE BEAUREPAIRE-FROMENT. Bibliographie des chants populaires français. 2nd edition [*c.* 1908].

CARL BEELITZ, Architectur-Katalog. 1st–4th editions.

GEORGES BENGESCO, Carmen Sylva . . . Bibliographie. Bruxelles 1904.

Bibliografia Ortopedica. Supplemento alla 'Chirurgia degli organi di movimento'. Bologna 1921–1926. Anno ii, iii, iv, vii.

Fratelli BOCCA, Catalogo delle opere di diritto, giurisprudenza e scienze sociali pubblicate in Italia. Torino 1891.

Books for Boys and Girls. Boston. Various editions.

STEPHEN J. BROWN, Catalogue of Novels and Tales by Catholic Writers. Central Catholic Library Association: Dublin. 1st–3rd editions.

ANTONI BULBENA [Y TUSELL], Primer assaig de bibliografía Mont-Serratina. Barcelona [*c.* 1895].

Bulletin of the City Library, Lowell, Mass. All nos.

G. BUSTICO, Bibliografia di Vittorio Alfieri. Salò [*c.* 1900].

HENRY BUTTERWORTH, General Catalogue of . . . Law Books. 1st, 3rd, and 4th editions.

L. CAPPELLETTI, Saggio di una Bibliografia leopardina. Parma [*c.* 1875].

Catalogue. Admiralty Library [*c.* 1860].

Catalogue. Bengal Medical Library. 1st and 2nd editions.

Catalogue. Camera Club Photographic Library [*c.* 1880–1890].

Catalogue. Compagnie 'Utrecht' d'assurances. 1st–3rd editions.

Catalogue de la Bibliothèque. Ministère des Colonies: Bruxelles, 1910, 1913.

Catalogue de la Bibliothèque de la Société Nationale des Sciences Naturelles et Mathématiques de Cherbourg. 1870–1878.

Catalogue de la Bibliothèque des Avocats . . . de Bruxelles. 1st and 2nd editions.

Catalogue des Alsatica de la Bibliothèque de Oscar Berger-Levrault. Nancy [*c.* 1880].

Catalogue général des périodiques de l'Université de Liége. Liége 1923.

Catalogue méthodique des imprimés de la Bibliothèque Communale de Douai . . . Droit [Théologie; Science].

Catalogue of Books added. Radcliffe Library: Oxford. Issues for 1883, 1884, and any after 1926.

Catalogue of Books for the Young. Public Library: Bootle. 1st-4th editions.

Catalogue of English, Scotch, and Irish Record Publications. H.M.S.O. All issues.

Catalogue of the African Collection. Public Library: Port Elizabeth 1905.

Catalogue of the Books in the Library of the Faculty of Procurators, Glasgow. All editions before 1887, and the supplements of 1909, 1912, 1915, 1916.

Catalogue of the Colonial Museum Library. Wellington, N.Z. [*c.* 1890].

Catalogue of the J. Sanford Saltus Collection of Louis XVII Books in the Library of the Salmagundi Club. New York 1905.

Catalogue of the Periodicals . . . to be found in the Libraries of the City of Toronto. 1st and 2nd editions.

Catalogue of the Royal Medical and Chirurgical Society. Additions nos. 1–3 [*c.* 1850–1860].

Catalogus codicum manu scriptorum. Bibliotheca Regia Monacensis, tom. ii; tom. viii, pars 11; and all after.

Catalogus der Bibliotheek van de Vereeniging ter Bevordering van de Belangen des Boekhandels te Amsterdam. 1e, 6e, 8e, etc. Aanvulling [1928] etc.

Catálogo de la Biblioteca, Escuela Especial de Ingenieros de Caminos: Madrid 1912.

Catalogus systematicus Bibliothecae Horti Imperialis Botanici Petropolitani. 1852.

Catalogus van de boeken aanwezig in de Bibliotheek der Sterrenwacht te Leiden. *c.* 1880, and third Supplement.

Catalogus van de boeken en kaarten uitmakende de Bibliotheek van het Departement van Koloniën. Eerste Vervolg. 's Gravenhage 1903.

Class List for English Prose Fiction. Public Library: Boston. 1st–3rd editions.

M. H. Clément-Jamin, Les imprimeurs et les libraires dans la Côte-d'Or. Dijon [*c.* 1875].

F. C. Dahlmann, Quellenkunde der deutschen Geschichte. 1st edition.

Georg Ellendt, Katalog für die Schülerbibliotheken. Halle [*c.* 1875].

Emily Dickinson. . . . A Bibliography. Jones Library: Amherst, Mass. 1930.

Thos. Fielding, Catalogue of the Australian Museum. Sydney 1883, and Supplements.

D. Figarola-Caneda, Bibliografía de Luz y Caballero. Habana [*c.* 1910].

—— El Doctor Ramón Meza y Suárez Inclán. Noticia bio-bibliográfica. Habana [*c.* 1905].

Finding Lists of the Chicago Public Library. All issues and editions *other* than those shown below:

Russian Books. 1890–1892.

Dutch Literature. 1891.

German Literature. 1890, 1899.

Polish Literature. 7th edition and 1st supplement.

Bohemian Literature. 7th edition.

Geography and Travels. 7th and 8th editions.

Useful Arts. 8th edition.

Fine Arts. 8th edition.

Gotthelf Fischer, Bibliographia palaeonthologica animalium systematica. Mosquae [*c.* 1825].

Gottfried Fittbogen, Wie lerne ich

die Grenz- und Auslanddeutschen kennen? München 1923.

H. T. Folkard, Works relating to Freemasonry. Public Library: Wigan. 1st and 2nd editions.

A fővárosi könyvtár közleményei: Budapest 1909, &c. Nos. 4, 6, 7, 10, and any after 11.

A. V. Frandsen, Samhørende Romaner. København [*c.* 1925].

Giuseppe Fumagalli and Giacomo Belli, Catalogo delle Edizione Romane di Antonio Blado Asolano ed eredi (1516–1593) possedute dalla Biblioteca Nazionale Centrale Vittorio Emanuele di Roma. Ministero della Pubblica Istruzione: Indice e Cataloghi (vol. xiv): Roma 1891, &c.

F. Furchheim, Bibliographie der Insel Capri [*c.* 1910].

A Hand-list of Books on Agriculture. National Library of Wales: Aberystwyth. 1st and 2nd editions.

Will. Hawes, Catalogue of all such useful Tracts [*c.* 1700].

Hugo Hayn, Bibliotheca Germanorum Erotica. 1st ed.

S. Henshaw, The Entomological Writings of John L. LeConte. Dimmock's Special Bibliography (no. 1). Cambridge, Mass. 1878.

G. W. Hopf, Mittheilungen über Jugendschriften. 1st–3rd editions.

Aeola L. Hyatt, Index to Children's Plays. American Library Association. 1st and 2nd editions.

Katalog literatury naukowej polskiej. Kraków. vols. xi–xii.

Καταλογος των βιβλιων της Ἐθνικης Βιβλιοθηκης της Ἑλλαδος. Ἀθηναις [*c.* 1885–1890]. vols. α′–β′.

V. [P. M.] Kerzhentsev, Библіотека Коммуниста. 1st–3rd editions.

C. Klettke, Literatur über das Finanzwesen des Deutschen Reichs und der Deutschen Bundesstaaten. 1st and 2nd editions, and Abteilung I of 3rd edition.

[Eugène Lacroix], Bibliographie des ingénieurs et architectes. All volumes and editions [*c.* 1857–1870].

C. de Lama, Bibliothèque des écrivains de la Congrégation de Saint-Maur [*c.* 1880].

P. Laumonier, Tableau chronologique des œuvres de Ronsard. 1903–4.

W. W. Lawrence, Selected Bibliography of Medieval Literature in England. New York [*c.* 1925].

A. Lesouëf, Études Américanistes. Bulletin des livres relatifs à l'Amérique. 1899 &c. [A quarterly.]

Library Catalogue. Quatuor Coronati Lodge. Additions since 1892.

List of Books in the Children's Lending Library, Nottingham. 1st and 2nd editions.

List of Parliamentary Papers. 1865–1879, and any after 1882.

Victor Loewe, Bücherkunde der deutschen Geschichte. Altenburg. 2nd edition.

Manchester Incorporated Law Library Society. [All catalogues and supplement before 1891.]

J. B. Martin, Incunables de bibliothèques privées. Première–troisième Série. 1898–1901.

Henry Matson, References for Literary Workers. 1st and 2nd editions.

Merrymount Press, Boston, its Aims, &c. 2nd edition.

V. I. Mezhov, Литература Русской географіи, статистики и этнографіи за 1869 и 1870 гг. С.-Петербургъ 1872.

T. C. Middleton, Catholic Periodicals published in the United States. 1893.

Mitteilungen aus der Bibliothek des Heilbronner Gymnasiums. vol. i.

Santiago Montoto, Ensayo de una Bibliografía Cervantino-Sevillana [*c.* 1905].

JOHANN JACOB MOSER, Wirtembergische Bibliothec. 1st–3rd editions.

RUDOLF MOSSE, Zeitungs-Catalog der im In- und Auslande erscheinenden Zeitungen. Numerous editions.

A. MOURIER and F. DELTOUR. Notice sur le Doctorat ès Lettres. 2nd edition.

Nuevo indice del Archivo de Tierras custodiado en el Archivo Nacional. Tegucigalpa [*c.* 1890].

Pacific Northwest Americana. State Library: Olympia, Washington 1909.

GIOVANNI PALOSCHI, Piccolo dizionario delle opere teatrali. Milano. 2nd and 3rd editions.

Piccola Collezione Bio-bibliografico Vismara. Como [*c.* 1890].

R. PORCHER, Notice sur les imprimeurs . . Blésois [*c.* 1890].

Publicações do Archivo Publico Nacional: Rio de Janeiro. vols. i-ii.

Répertoire bibliographique des sciences mathématiques. Index [*c.* 1890].

PIETRO RICCARDI, Biblioteca matematica italiana. Modena 1870–1880. Fascicolo 3°.

H. ERNESTINE RIPLEY, Bibliography of the Published Writings of Henry Fairfield Osborn . . . 1877–1915. New York 1916.

—— —— Supplement. 1917.

MARQUIS DE ROCHAMBEAU, Les Imprimeurs vendômois [*c.* 1870].

H. ROLLETT, Die Special-Schriften über den Curort Baden. Wien [*c.* 1890].

ADOLF RUTHARDT, Wegweiser durch die Klavier-Literatur. Leipzig. 1st–7th editions.

M. STAITCH, Catalogue générale de toute la littérature serbe. 1st–3rd editions.

STEVENS & SONS, Where to Look for your Law. 1st edition.

H. N. STEVENS. Ptolemy's Geography [*c.* 1900].

JAMES WESTFALL THOMPSON, Reference Studies in Medieval History. Chicago 1907, 1914.

W. H. TOLMAN and W. I. HULL, Bibliography of Selected Sociological References [*c.* 1890].

L. TORRI, La Costruzione ed i Costruttori degli istrumenti ad arco. Padova [*c.* 1910].

NATHAN VAN PATTEN, Bibliography of the Corrosion of Metals. 1923.

W. H. J. VERNON. A Bibliography of Metallic Corrosion. British Non-Ferrous Metals Research Association: 1921, 1925.

Verzeichnis der Handbibliothek. Stadtbibliothek: Frankfurt a.M. 1st, 3rd, and 4th editions.

Verzeichnis der im Grossen Lesesaale aufgestellten Handbibliothek. Königliche Bibliothek: Berlin. 1st–3rd editions.

Verzeichnis der Lesesaal- und Handbibliothek der Königlichen Universitäts-Bibliothek zu Berlin. 2nd and 3rd editions.

I. V. VLADISLAVLEV, Русскіе писатели xix–xx ст. Москва 1908, 1922. 1st, 3rd editions.

C. F. WEGENER, Raritäten. Berlin 1778–1785.

J. W. WIJNDELTS, Catalogus van Academische Proefschriften, verdedigd aan de Nederlandsche Universiteiten gedurende de jaren 1815–1910. Groningen 1901 ff.

G. P. WINSHIP, Cabot Bibliography. 1897.

A. DE WOLF, Volkskundige Boekenschouw. Brugge. All volumes.

F. ZAMBRINI, Catalogo di opere vulgari. 2nd and 3rd editions.

B. ZUCKERMANN, Catalogus bibliothecae seminarii jud.-theol. Vratislaviensis [*c.* 1865].

RECENT PUBLICATIONS

GENERAL CATALOGUE OF PRINTED BOOKS. Vols. I to XIV, XVI (1931–36), A–Bern, Bible (Pt. I). Each £4 (to original subscribers £3).

THE LUTTRELL PSALTER. 183 Plates, with an Introduction by E. G. MILLAR. 1932. £5 5*s*.

A GUIDE TO THE ISLAMIC POTTERY OF THE NEAR EAST. By R. L. HOBSON. 1932. 2*s*.

CASTS OF PERSIAN SCULPTURES OF THE ACHAEMENID PERIOD. 12 Plates. 1932. 6*s*. (with portfolio 7*s*.), or 6*d*. each.

CATALOGUE OF DRAWINGS BY DUTCH AND FLEMISH ARTISTS. Vol. V. Drawings of the XVth and XVIth Centuries. By A. E. POPHAM. 1932. 83 plates. £2 7*s*. 6*d*.

GUIDE TO THE PRINCIPAL COINS OF THE GREEKS from *circa* 700 B.C. to A.D. 270, based on the work of BARCLAY V. HEAD. 50 plates. 1932. 15*s*.

CATALOGUE OF ADDITIONS TO THE MANUSCRIPTS 1916–1920. 1933. £3 10*s*.

CATALOGUE OF THE GREEK, ETRUSCAN, AND ROMAN PAINTINGS AND MOSAICS. By R. P. HINKS. Pp. lxxi + 157, with 168 figs. and 32 plates. 1933. £2.

FACSIMILE OF THE MS. OF AL-KITĀB AL-BĀRI' FI 'L-LUGHAH, by AL-ḴĀLĪ. Edited by A. S. FULTON. Pp. 16, with 148 plates. 1933. 10*s*. 6*d*.

GUIDE TO THE EXHIBITION OF ENGLISH ART. 1934. 1*s*. 6*d*.

SUBJECT INDEX OF MODERN BOOKS ACQUIRED BY THE BRITISH MUSEUM from 1925 to 1930. Pp. 1759. 1933. £5 5*s*.

SAXTON'S ATLAS OF THE COUNTIES OF ENGLAND AND WALES, reproduced in colour. Frontispiece portrait of Queen Elizabeth, 7*s*. 6*d*. Single sheets, 5*s*. each. Complete edition in 38 plates, with preliminary tables and introduction, in one volume, £12 12*s*.

WOODCUTS OF THE FIFTEENTH CENTURY. Edited by CAMPBELL DODGSON. Vol. I. Pp. 28. Frontispiece and 65 plates. 1934. £2 10*s*. Vol. II. Coloured Frontispiece and Plates 66–117. 1935. £2 10*s*.

FACSIMILE OF THE MS. OF DĪWĀN I ẔU'L-FAḳĀR, the collected poems of Ẓu'l-Faḳār Shirwānī. Edited by E. EDWARDS. Pp. 466. 1934. 15*s*.

THE ASSYRIAN SCULPTURES. By C. J. GADD. Pp. 77, with 18 illustrations. 1934. 1*s*. 6*d*.

EXCAVATIONS AT UR: THE ROYAL CEMETERY, by C. L. WOOLLEY and others. Two volumes. I. Pp. xx + 604, with coloured frontispiece and map; II. Plates 274 (37 in colour). 1934. £4 4*s*.

EXCAVATIONS AT UR: ARCHAIC SEAL IMPRESSIONS. By Dr. L. LEGRAIN. Pp. 60. 16 half-tone and 42 line plates. 1936. £1 12*s.* 6*d.*

EXCAVATIONS AT UR. Texts II. Archaic Texts. By ERIC BURROWS. Pp. 63, with 50 plates of transcripts and 6 collotype plates of tablets. 1935. £1 15*s.*

CATALOGUE OF POLITICAL AND PERSONAL SATIRES IN THE DEPARTMENT OF PRINTS AND DRAWINGS. Vol. V, 1771–1783. By MARY DOROTHY GEORGE. 1935. Pp. xxxix + 851. £2 2*s.*

HIERATIC PAPYRI IN THE BRITISH MUSEUM. Third Series. Chester Beatty Gift. Edited by ALAN H. GARDINER. 2 vols. Vol. I, Text. Pp. xiii + 142. Vol. II, 72 Plates of transcriptions in photo-lithography and 23 in collotype. 1935. £4 15*s.*

CATALOGUE OF ARABIC PRINTED BOOKS. By A. G. ELLIS. Vol. III. Indexes by A. S. FULTON, M.A. 1935. Pp. 454. £2.

CODEX ALEXANDRINUS. In reduced collotype facsimile. Old Testament, Pt. III. Hosea–Iudith. 1936. 4°. Portfolio. £3 3*s.*

FRAGMENTS OF AN UNKNOWN GOSPEL AND OTHER EARLY CHRISTIAN PAPYRI. Edited by H. I. BELL and T. C. SKEAT. 5 collotype plates. 1935. 4*s.*

THE NEW GOSPEL FRAGMENTS. Pp. 33. 1*s.*

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